

57

**Dramatic**

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MAY 21, 1921

# Mirror

and THEATRE WORLD



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ADELIA MADAY

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DRAMATIC MIRROR

133 W. 44th St., N. Y.

## Dramatic Mirror

and THEATRE WORLD

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HOTEL HOLLYWOOD  
OTTO HARRAS

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Out in New York on Thursday, dated the following Saturday

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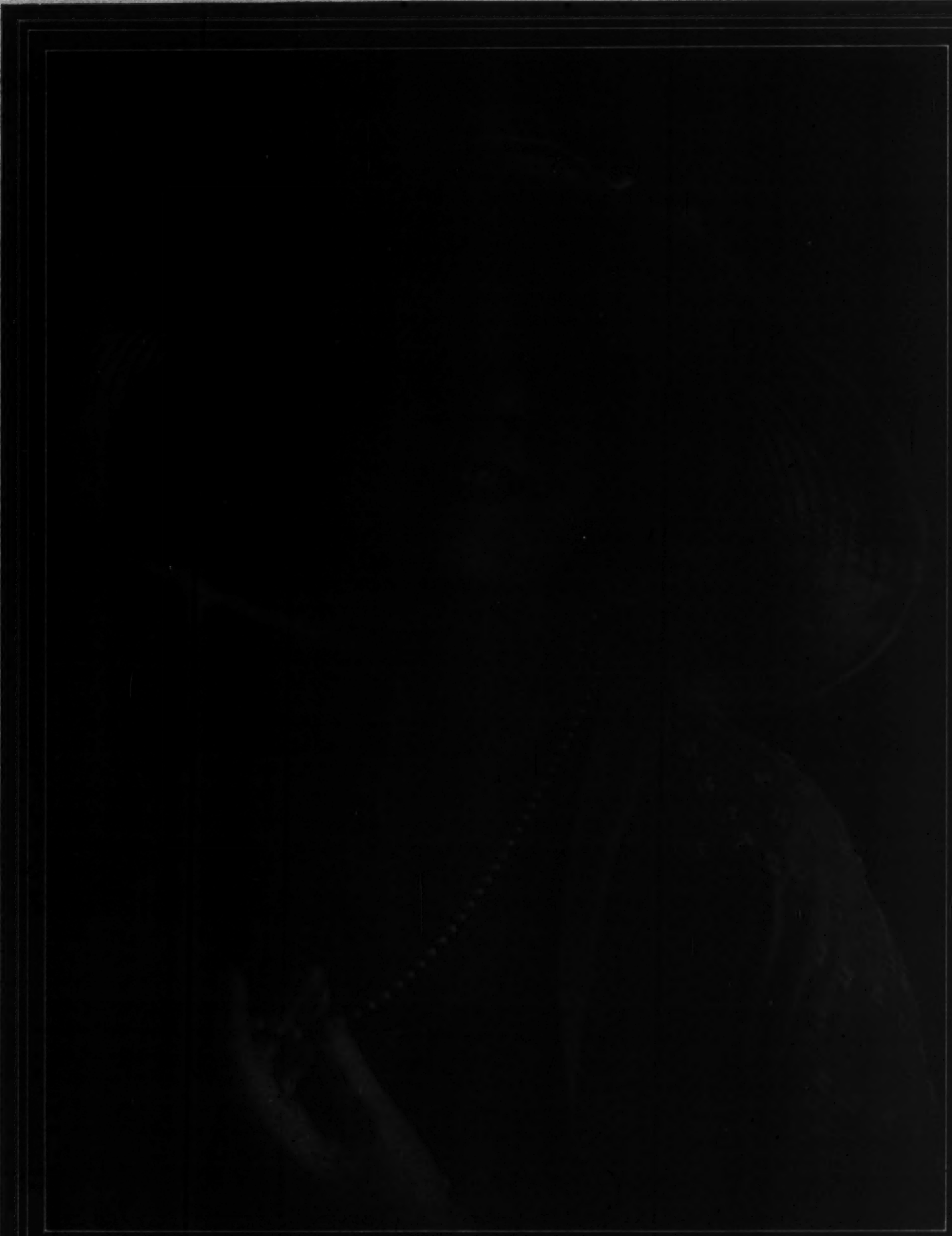
Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

Helena Rubinstein

of Paris and London

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ATLANTIC CITY, N. J., 1437 Boardwalk; CHICAGO, ILL., Mrs. Lela Beckman, 80 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Simple Street; DAYTON, OHIO, "Miner's"



Backus

**DOROTHY WARD**

The attractive and talented English  
comediennes now starring in "Phoebe of  
Quality Street" at the Shubert Theatre.

DRAMATIC MIRROR

# Page S. Jay Kaufman!

**W**HO? Who should be the Censors?

Now that the bill is a law in the state of New York what men or women would you choose?

Gov. Miller says he wants the best men or women.

Suggest.

Suggest men and women who know the public, who know the film makers, who know what is fair. Who have, as Gov. Miller says, common sense.

Send me your suggestions. I'll send them on to Gov. Miller.

## On Lait and Hammond

Jack Lait and Percy Hammond for New York.

These two were the two men in Chicago who, were we asked which two Chicagoans we wanted in New York, we would have chosen. Jack Lait is a far abler man than his work. That is than his present work. He is simply a high class hack. And admits it. Says he can't afford to do anything else. That's the tragedy of a man who can write "The Septagon." Have you read it? You'll find it in "Beef, Iron and Wine." Percy Hammond knows the theatre, writes with distinction and isn't provincial. And he is a very interesting personality. But then, anyone who has lived in Chicago is interesting. There's so much to tell.

## On Walker

If Stuart Walker can do it in Indianapolis why not in New York?

His stock company there is really repertory. And does new plays. And what a corking company. George Gaul, Tom Powers, Blanche Yurka, McKay Morris, Margaret Mower, Regina Wallace, and Edgar Stehli. And others.

Why not in New York?

TO

S. JAY KAUFMAN,  
DRAMATIC MIRROR,  
133 W. 44th Street, N. Y. C.

Gov. Miller's signing the Censorship bill is the first of the Blue Laws in New York State. To prevent other Blue Laws I hereby join your ANTI-BLUE LAW CAMPAIGN (no dues) and will do what I can to help you.

Name .....

Address .....

## On Revue vs. Musical Comedy

Let me quote Mr. Ziegfeld.

"I did not realize what a job the Follies is each year until I produced 'Sally.' Where there is a complete book and a complete score the work is easy. But producing the Follies really means the producing of twenty musical comedies, because each scene in itself is a miniature musical comedy. Then, there are so many authors, composers, scene designers, costume designers, directors, etc., etc., etc. And the return on a revue is much less than the return on a musical comedy. A revue gives the public five times as much as a vaudeville show, and many times what it gets from a musical comedy. Also, each moment in a revue must be a success, whereas a few good things in a musical comedy will make it a success."

## On Cohan's Reelection

The Friars have unanimously re-nominated George M. Cohan for "Abbot." I hope his return will mean more Cohan club things. There is no one who loves the theatre more than George M. Cohan. And by loving the theatre I mean loving the unusual things that can be done in the theatre. The Friars are eager for just that kind of thing. We shall see what we shall see.

## On Mantle

I do not know how the rumor began that Burns Mantle the critic for the Evening Mail was about to resign.

I am glad it began. Because it focussed attention on Burns Mantle for a few days. And it drew attention to the fact that Burns Mantle is one of the few critics in New York who is not hectic. He is always sane and he is always encouraging. When he condemns he does it with understanding and feeling. And no mere "personalities."

## On Imitations

After the Lincoln success—the Drinkwater success—came all sorts of imitations. Recently Edgar Selwyn announced that he had a Shipman play on Poe. Came others who said they had written Poe plays. And now it's Byron. Young Schildkraut has one. And John Barrymore announces his. And now Harry Kemp.

## Colds

There is a prominent doctor who makes a specialty of treating voices. A few nights ago I had occasion to be in his office. Every chair in the outer room was occupied by a stage celebrity. The doctor told me that his practice is growing in spite of his warning. He said that voice troubles were largely a matter of nerves and lack of care. The artist has a slight cold, neglects it, and the result is



(C) Lumiere

## BETTY COMPSON

Beautiful motion picture star, who will shortly be seen in her first stellar vehicle for Paramount, entitled "The End of the World"

bronchitis. Using the voice while having bronchitis brings about a chronic bronchitis. And so for years there is serious trouble.

## On Bobby Clark

Jean Bedini is helping burlesque and hurting it.

His "Peek-A-Boo," which began its summer run at the Columbia, is too good. Too ornate. Too much production-ry. Burlesque isn't production. It's laughs. And when the production overtops the laughs the result is near-revue. This is the chief fault in this show.

But he helps burlesque in giving us Bobby Clark. And Bobby Clark is almost as great a comedian, I think, as Harry Watson, Jr. I laughed, I shrieked, I roared. His antics are gorgeous. He cannot dance as well as Leon Errol, but he is as clever as Errol. Watch him when the line is a stupid one and you'll see how clever Clark is. The intelligence of the man is greater than anything he is given to do.

The Columbia will be packed so long as Bobby Clark is there.

## On Gribble

Some weeks ago Max Gordon, of the firm of Lewis and Gordon, said to me, "We're about to produce a sketch in vaudeville which will cost us a lot of money. I think it's a great sketch and I don't care whether we lose money or not on it. I want to have the satisfaction of having done it."

The sketch is "Juliet and Romeo," by H. W. Gribble, who wrote "The Outrageous Mrs. Palmer."

It's a hit.

But, the vital thing about its success is what that success means to vaudeville.

It is not a vaudeville sketch. I mean it is not written a la vaudeville. The manner is not patter. It is not built around some one. It doesn't lead to a situation. The lines are graceful and well written. And that's the chief point—Mr. Gribble's playlet is distinguished. It would do for the Provincetown Players. And yet the vaudeville audiences like it. No, not "and yet." I should not have said that. Because I know that vaudeville audiences want fine things. And if the vaudeville managers did more of them it would not be long before all of the one-act theatre things would find a place in vaudeville.

And so a "bravo" to Lewis and Gordon and H. W. Gribble and to Josephine Victor, who plays "Juliet and Romeo" so superbly.

## On Cochran

Charles B. Cochran is very much pro-America. And if the United States went in for decorations he should be one of the first to wear the red, white and blue. Not only is he taking to London the amusing things like the John Murray Anderson revues but now he is about to do O'Neill's "Emperor Jones." For which King George should knight him.



**JULANNE JOHNSTON**

*The popular dancer in vaudeville now making her debut in New York, but soon to return to California to resume her work in pictures.*

DRAMATIC MIRROR

# Broadway Buzz

**PEGGY HOPKINS JOYCE** only wants \$10,000 a month alimony from her third millionaire husband. Peggy claims she is the toy of a rich man. Pretty expensive toy, we'll say.

## Wickedness in High Places

After much persuasion on the part of the Prince of Wales, the Queen of England finally consented to witness the latest American dances. The result was so satisfying that Her Majesty immediately became an ardent advocate of jazz. From now on British nobility shall tremble from the terrific shaking of a celebrated shimmy. Frisco is shining his shoes in anticipation of a trip abroad.

**Georges Flateau**, the French actor, informs us that France has also enacted a law providing for the censoring of plays and stage productions. Which will prove a sore disappointment to American tourists, observes Georges. Georges is always right there with the ready come-back. "After all," observed a bright conversationalist to him, "clothes are but a habit." "And if we judge by the new summer musical comedies," Georges retorted quick as a flash, "women are doing all they can to break themselves of it."

"At Liberty" means to enjoy the freedom of everything except money so far as show business is concerned.

The Ziegfeld Roof is going to close for the summer. Yes, sir, believe it or not, it's a fact. The girls and boys have received their two weeks notice and gloom and misery reign supreme. What will become of the poor chorus girls? One ambitious writer pictures them going to Macy's for a job. Another has visions of them hanging on to a strap in the subway after a hard days work in a candy factory. Another remarks that they might get a job at the Columbia during the summer run. Were our misguided journalists referring to the lowly principals their predictions might carry some weight, but as for the Ziegfeld show girls Whoops, my dear, it is to laugh! Home James.



## Respectfully Submitted to Mr. Edison's Attention

Everybody else is doing it. Why shouldn't we? Especially as there are one or two things we'd like to find out ourselves. Perhaps Mr. Edison knows the answers. At any rate, we herewith submit a brief and modest set of questions to him:

Has Louis Mann ever paid to see a ball game?

Is Charlie Chaplin going to marry or is he going to remain happy?

Why doesn't Mr. Wolpin open a booking office?

Would Dr. Straton be a drawing card in vaudeville?

If so what would he draw? (Omit profane language and vegetable products).

Is it true that Harry Bestry has decided to raise a mustache?

Name one performer who admits he has a poor act.

Is it true that Kitty Gordon intends having her voice cultivated?

What's the difference between an actor and an agent? (Don't lose time by saying 5 per cent.)

Why was Ethel Levey awarded a gold medal just before leaving for Europe?

**Frederic Warren** has an excellent suggestion to make with regard to making life miserable by law. They are to make "The Star Spangled Banner" the National anthem by enactment. If they penalize all who fail to reach that top note, observes Frederic, it would prove valuable source of revenue.

## Ballade

The thing that is most galling, is to hear your Agent say, "Drop in again to-morrow, there is nothing new to-day."



No longer can New York pride itself on its "sacred concerts." Pittsburgh is to go one better by making every kind of performance every day a sacred one. A special censorship board is to decide what is decent and what is not and to throw all questionable matters into the discard. The following specimen bill will give a vivid conception of the lively nature

of future Pittsburgh entertainment. Overture....."Home Sweet Home" Monologue....."Antony's Funeral Oration." Animal act....."Pure White Mice." Duet....."The Holy City." Address....."Value of the Blue Laws." Dance....."Quadrille (expurgated)." Benediction.

## Filial Devotion

Jack Osterman has written a new song entitled "There's No One Like Your Daddy After All."

Nat Nazarro, Jr., has just completed a number entitled, "Mother is a Grand Old Name."

In response to a riot call, the police had to rush last Wednesday night to the stage door entrance of the Belmont theatre. There they were forced to subdue a frantic mob of shrieking, fainting, pushing, shoving and swearing ladies. Investigation proved



ed that every single woman present was an expectant heiress. For the news had just leaked out that in addition to the millions which Carroll MacComas had recently inherited, Louise Closser Hale, another member of the same company had just come in for a fat \$10,000 legacy. The ladies who had formed the mob were merely trying to get an engagement in the same show.

## This Is Too Little! We Expected Less!

Charles Gordon Saxton has the habit of inviting young ladies to lunch that is providing the girl's mother is a good cook. While dining at the home of Edythe Baker the other day Charles remarked that he once drew a hen which looked so natural that when he threw it in the waste basket it laid there. "Oh that's nothing," replied Edythe, "when I play Swanee River on the piano I can hear the darkies (dark keys)." Charles claims the above is original but we have a slight suspicion that he has been ploughing through Madison's Budget.

Harmon MacGregor avers that they are making wax figures so natural these days that the only way you can tell them from real women is by waiting for them to powder their noses.

## But It Hurts Just As Much As if She Was

May Yohe formerly Lady Frances Hope and possessor of the famous Hope Diamond recently suffered a bad fall and blames it on the so called hard luck sparkler. But why worry? She was not the first one to fall for a diamond.

Irene Castle breezed into the Supreme Court the other day sporting a million dollars worth of scenery which caused the Judge to pinch himself to make sure that he was awake. Irene is suing Charles B. Dillingham for the petty sum of \$30,000, claiming that he failed to pay her \$900 a week during the season of 1920, and all because she failed to attend rehearsals. Probably Irene expected to adlib her way through the part though there are always sides to most stories, and then again she may be a firm believer of Castles in the Air.

**June Mathis** is responsible for the following thought gem: "If opportunity flattered instead of knocked, it would receive a more cordial reception from some people." Ah, June, remember that every knock is a boost.

Evelyn Nesbit has decided to retire from show business and in the future will devote her time to managing a restaurant, where between a soothing puff and a hot Southern waffle Society may gather to dish scandal. Evelyn has been waiting for a break for a long time so here's hoping that the breaks will not consist of broken dishes.

Someone always has to hold the sack. This time it is poor Will Hays, and the United States Post Office. If Thomas Edison had not started that questionnaire all the poor college boys could have remained ignorant in their bliss. But now every one of them has decided to neglect



his studies and write letters to our beloved inventor. It would be bad taste of course to add any more questions to Mr. Edison's already long list, but doesn't he know anything about college men? Why didn't he ask them. How old is Ann (the little girl on the end in the Follies)? Whether it's cheaper to take a girl to a movie or a show? How to shoot dice? How in the h— to block the Blue Laws?

## Sauce for the Goose May Become Ditto for the Gander

The Brooklyn Eagle publishes the news that in its city the use of wedding rings for men is gaining rapidly in popularity. Not a bad idea. Upon becoming engaged it no doubt will be customary for the young lady to present her gentleman friend with a dazzling solitaire. Oh, Boy!

"I sometimes wonder," Ethel Newcomb arises to remark, "when I listen to bad singing, if the singer really practices what she screeches."

## BIG DREW POST BENEFIT

### Many Stars Appear at Hippodrome for American Legion Post's Second Annual Show

THE S. Rankin Drew Post of the American Legion held its second annual show in the Hippodrome last Sunday night. The performance was such as rarely seen in New York with a galaxy of stars on the bill. Raymond Hitchcock was the announcer and in his inimitable manner introduced the various artists. He and John Drew engaged in a talkfest regarding the present day drama which resulted in Mr. Drew rendering a stirring speech from The Taming of the Shrew. Ethel Barrymore's appearance was the signal for a rousing reception. Miss Barrymore presented a revival of her former success "Carrots," being assisted by Bruce McRae, Eva Le Gallienne and Lucille Watson. Among others who appeared were D. W. Griffith and

Frank Bacon, Van and Schenck, Gus Edwards' Song Revue, Lillian Gish, assisted by James Rennie, and Arthur Rankin, Mae Murray and Wallace McCutcheon, Rita Gould, Dorothy Jardon, Ella Retford, Capitol Theatre Ballet, Tom Lewis, Sarah Padden, V. L. Granville and Betty Blythe, the "Dumbbells" with Ross Hamilton and Boys and "Red" Newman, and Montagu Love. "A Bit of 18" which was written by Hugh Stanislaus Stange while on the Flanders Front, brought back memories of the late war. The cast included George Lynch, Roy R. Lloyd, Eugene J. O'Brien, V. L. Granville, Gordon Standing, Gilbert Rooney, William Warren and Julius Timer, all of whom are former service men and members of the Drew Post.

### Two Wayburn Productions

Besides "Flying Island," musical play in ten scenes, Ned Wayburn will produce "Town Talk."

The casting of the first production is already underway. Willie Pogany is designing the sets and costumes. Rehearsals will begin August 1 and the opening is scheduled for September 12 out of town.

The book of "Flying Island" is by Fred Jackson and Ned Wayburn. The music is by George Gershwin. The lyrics are by Clifford Grey.

The books and lyrics of "Town Talk," which will be produced in October are by George E. Stoddard and Ned Wayburn. The music is by Harold Orlob.

### Near East Relief Asks Aid

As chairman of the National Theatrical Committee of Near East Relief, John Drew is making an appeal to all members of the theatrical profession and allied industries, asking them to ransack their wardrobes and make up a bundle of whatever garments they can spare, sending them to the Near East Relief Warehouse, at 5 West 30th Street, New York State and sent to the Near East for distribution among the destitute Armenians and other peoples of that famine stricken land.

### Understudy Makes Hit

Owing to an operation on her throat, Else Alder, prima donna of "June Love," the musical comedy at the Knickerbocker Theatre, could not appear in the cast Tuesday night. Eve Hackett, one of the understudies, assumed the title role and will continue in it until Miss Alder's recovery. Miss Hackett's performance was an unexpected hit, as she was understudying an entirely different part. Word of Miss Alder's illness was delayed in reaching the theatre and the understudy had a scant hour's notice.

### Death of Charles Rich

Charles J. Rich, one of Boston's best known theatrical men, and for many years a partner of the late Charles Frohman, died May 17, at the age of 65, after an illness of nearly a year. His death came only a few days after that of Alf Hayman, also a former Frohman partner.

### Brady Wins Protracted Case

Litigation between William A. Brady and A. L. Erlanger that has been in the courts for ten years ended when the Court of Appeals at Albany affirmed without opinion the Appellate Division's decision which had sustained Brady's claims in full. By the new decision Mr. Brady will now be entitled to between \$50,000 and \$60,000.

The suit was the outgrowth of a partnership between these two managers, which took over the Auditorium Theatre in Chicago eleven years ago. Subsequently Erlanger organized the Auditorium Theatre Company and a year later sold the lease of the Auditorium for \$100,000. The corporation directors voted him \$20,000 for his services in disposing of the lease.

Mr. Brady alleged that he had nothing to do with the corporation, that he and Erlanger were partners and that the corporation merely represented Erlanger. He sued Erlanger for an accounting of the profits of the theatre, of the \$20,000 which was voted to Erlanger and for damages for the sale of the lease of the theatre.

### "Peek-a-Boo" Opens

"Peek-A-Boo," the summer show at the Columbia, opened Monday night and proved to be an elaborate and varied production, ranging all the way from the usual burlesque to typical musical revue. Bobby Clark is the comedian to whom most of the honors of the performance go. He is an original and capable comedian. Frank Sabini also does some amusing work, and Paul McCullough and Emily Earle add to the evening's enjoyment.

### New Producing Company

The Playcraft Producing Company, Inc., Harold Orlob, president, a new organization, announces that it will produce several musical plays next season, among them "Suzanne," by William J. Hurlburt; "Brownie," by Fay Pulsifer and Mr. Hurlburt, and "A Trial Honeymoon," by Mr. Orlob and H. I. Phillips.

### E. F. Albee Recovering

E. F. Albee, president of the Keith Circuit of theatres, is rapidly recovering from his recent accident.

### Irene Castle Suing

The suit of Irene Castle, the dancer, against the Century Amusement Corporation, Florenz Ziegfeld and Charles B. Dillingham for \$30,000 is being tried before Justice Platzeck of the Supreme Court and a jury. The dancer says she entered a contract with the defendants August, 1917, for the run of the show at the Century Theatre. Her salary was to be \$900 a week, with \$100 additional, making in all \$1,000. She began performing October 1 and worked up to and including December 1. On December 3 she was discharged. In the answer the defendants assert Mrs. Castle broke the contract. They also declare the dancer refused to attend rehearsals, and it became necessary to dispense with her service.

### "Sun-Kist" Coming

"Sun-Kist," a new musical extravaganza coming to the Globe Theatre Monday of next week, is announced as "all California." Subtitled, "Golden Gate Revels," it pokes fun at the big California film colonies, their stars, directors, camera men, authors and film aspirants. Fanchon and Marco dancers, who are brother and sister, and a chorus of California girls are featured.

### Davis Accepts Settlement

Edwards Davis, who brought suit against David Belasco and Frances Starr for an accounting on his contract to appear in support of Miss Starr in "One," last Friday accepted a settlement out of court of the sum of \$2,000.

### GOLDEN'S PLANS

#### Will Produce Many New Plays Next Season

John Golden's plans for next season call for the production of at least five new plays. "The Wheel" by Winchell Smith is booked to succeed "Lightnin'" at the Gaiety. "Lightnin'" is scheduled to open in Chicago September 1, but it is not yet certain that its run in New York will be concluded by that time. Should "Lightnin'" persist, the new Smith comedy may have to seek another theatre on Broadway. Mr. Golden is to produce a comedy by Montague Glass, entitled "Easy Come, Easy Go," which will feature Robert North. Winchell Smith is now working on a new comedy, "Poor Man's Pudding," in collaboration with Thomas Cushing. This will go into rehearsal shortly. Another comedy is by William Gillette, entitled "Katy Did." Preparations are advanced on Austin Strong's new play, "Three Candles." Mr. Golden will also present the comedy "Happy New Year," by Hale Hamilton and Viola Brothers Shore, in New York early next season.

### "Shuffle Along" Monday

"Shuffle Along," a musical comedy written, composed and acted entirely by Negro artists, will open an engagement at the 63rd Street Theatre May 23. The play was conceived by Miller and Lyle, with lyrics and music by Sissle and Blake. In the cast are Miller and Lyle, Sissle and Blake, and other well known colored players.



### VIRGINIA FAIRE

As she appears in the leading feminine role of "Without Benefit of Clergy," which James Young is directing for Pathe release

## LONDON SEASON ON THE DECLINE

Labor Difficulties Hurting Theatres—New Productions Include "Mary" and "Count X" which Show Signs of Success

THINGS in London now are not too flourishing. First, there is the labor and general unrest, strikes being the fashion rather than the exception, then the spring is nearly finishing and summer business is always bad in town. Consequently, many plays are having short runs. The surprising thing is that no sooner does a theatre fall vacant through a bad show than some brave soul immediately starts a new production, and so it goes on. Nobody can deny that the English impresarios are venture-some.

Among the new things being done are "Pins and Needles," an "intimate" revue to be presented at the Royalty by Albert de Courville, who has not been in the limelight since Wylie and Tate took over the Hippodrome; "A Matter of Fact" to be shown by Norman McKinnel, our

newest actor-manager, at the Comedy; and "Mary," which is at the Queen's.

At the Gaiety in "Faust Up-to-Date," they have tried to relight the "sacred lamp of burlesque," but not too successfully. The authors have messed it up a bit by trying to get a cross between a revue and one of the old Gaiety successes. In short, it is a parody of a famous story rather than real burlesque.

The Actors' Association and Touring Managers' Association have combined to protest against what they call the Press Scandal. When the lay press have any catchy paragraph which can be possibly mixed with theatrical matters, any note of scandal which can be ascribed to professionals, it is done, and it is time this was stopped. These matters appeal only to the salacious section of the public, but it is surprising

what ugly details get into the press, no matter how untrue.

Vachell has made another success with his "Count X" story, presented at the Garrick. The story which concerns a blackguardly count who makes use of spiritualism to get hold of certain formulae. It isn't very strong, but some of the situations are full of meat. Leon M. Lion, the producer, is also the lead, and a fine actor too. Moyna Macgill and Maria Illington make the most of the female roles.

Ethel M. Dell's successful novel "The Knave of Diamonds," has been dramatized by Charlton Mann, with Violet Vanbrugh returning to the stage as Anne, but on the whole, it becomes crude melodrama rather than a good dramatic play, although it will suit the popular novel-reader, who likes to see the hero and heroine in the flesh. FRANK J. WOOLY.



NAZIMOVA

Star of the stage and of Metro pictures, and an A. E. A. councillor

### ACTORS' EQUITY

Members of the A. E. A. are most earnestly urged to immediately



and Reliable Address to the Office of the Association

The A. E. A. declines, with thanks, the Rev. John Roach Straton's invitation to participate in a debate upon the moral influence of the theatre as being a matter calculated only to increase the notoriety of Dr. Straton, and as being a subject too ingenuously empty for serious consideration.

Photographs have been taken of all the individual artists appearing in the Carnival of Dance, the Waltz Madness numbers and in the Shakespearean Pageant (grouped male characters and grouped female characters). These pictures 12 by 14 inches are very beautifully printed in Buff Sepia and make ideal souvenirs of what has become known as the greatest all-star performance ever presented. The Equity has secured the rights to these pictures and they will be on sale at headquarters. Complete sets will be kept on hand so that any member may obtain them without delay. We are charging a small advance on the trade price in order that their sale may help pay for the cost of the dozens that have been distributed (gratis of course) to the press and magazines. The price of singles is \$2.00. The groups are \$3.00 each.

In response to the appeal of the actors in the Southwest the Council of the Actors' Equity Association has appointed an Equity representative, Mrs. Ruth Delmaine, whose headquarters will be in Kansas City, and who will be in touch with the territory fed by that centre. Mrs. Delmaine has a thorough knowledge of our laws and customs. Her husband, Mr. Frank Delmaine will continue visiting companies in Texas, Louisiana and elsewhere.

The recent amalgamation of the three Pacific Coast Actors' Associations into the Equity was highly important. Over 1500 people were present at the jubilee meeting in the big ballroom of the Hotel Ambassador and the enthusiasm rivalled that of any of our meetings at the Hotel Astor.

FRANK GILLMORE,  
Executive Secretary.

### Dale Winter as "Irene"

Dale Winter claimed the attention of the Chicago public in the role of the heroine in "Irene," succeeding Helen Shipman.

Her appearance in "Irene" was brought about by the decision to transfer Miss Shipman to the Pacific Coast where it is predicted that she will duplicate the success she has had in Chicago.

The life of Miss Winter has been dramatic and picturesque and has included strange and remarkable adventures. As a choir singer, she won the attention of the entire country and subsequently as a cabaret entertainer she won the recognition of some of the greatest American producers. She rejected all their efforts, however, preferring to remain with her husband Jim Colosimo, proprietor of the well known restaurant bearing his name, and patron of music and art. After his mysterious murder, Miss Winter relinquished her property rights to his former wife, and as poor as she had been when she came to Chicago, she set out for New York to secure an engagement on the stage. Her starring in "Irene" was the result.

Miss Winter has great personal beauty, and a voice capable of and worthy of interpreting the noblest of grand operas. Few stars are endowed with more brilliant gifts.

### Singer to Testify in Chicago Graft Probe

Mort H. Singer, general manager of the Orpheum Circuit, admitted, according to word from Chicago, that he had authorized the payment of \$47,350 to business agents during the construction of the State-Lake Theatre Building, but was unable to tell who received the money.

Mr. Singer's name was given to the Dailey legislative committee which is investigating the building graft in Chicago, by Attorney George A. Trude. Attorney Trude named Singer as the one who had ordered the payment of \$47,350 graft during the construction of the State-Lake theatre building. Singer and Trude will both be called upon to testify.

### Keith Vaudeville at Rockaway

Playing the B. F. Keith house flag, the Columbia Theatre, Far Rockaway, will open for the summer on Monday, presenting six acts of Keith vaudeville and a first-run photodrama twice daily. The Keith Circuit took over the Columbia several months ago and immediately set about its renovation. The house has been completely done over, the orchestra floor elevated ten inches and the stage greatly enlarged.

### To Open Apollo Theatre

Contracts have been signed between Lee and J. J. Shubert and A. H. Woods whereby the present Winter Garden production, "The Passing Show of 1921," starring Eugene and Willie Howard, will be the opening attraction at the new Woods' theatre, the Apollo, in Chicago on Decoration Day. The engagement at the Apollo Theatre will be for the entire summer.

### "Belle of New York" Soon

"The Passing Show of 1921," starring Willie and Eugene Howard, closes its engagement at the Winter Garden, May 28th. The succeeding attraction will be the 1921 version of "The Belle of New York," which is being produced by the Winter Garden company. The play is now on tour and will be in readiness for its New York premiere the first week in June.

### Springer at Stauch's

Sidney Springer's Famous Orchestra and Jazz Band has been re-engaged for the season of 1921 at Stauch's Auditorium, Coney Island. The Orchestra has been with Mr. Stauch for the past two seasons and consists of fifteen high class musicians and jazz artists. Mr. Springer is one of the best known leaders in the profession. This is to contradict the statement that another orchestra opens at Stauch's on May 15th.

### Short-Santley Revue

Hassard Short and Joseph Santley have concurred with the wishes of the Selwyns and Lew Fields to change the title of their annual revue, which they will shortly produce at the Palace Theatre, from "Snapshots," which they originally called it, to "Klick-Klick." The Short-Stanley revue planned for the Palace has as its principal entertainers Joseph Santley, Ivy Sawyer, Helen Kroner, Madeleine Van, the Trado Twins, and a company of twelve.

### N. V. A. Golf Tournament

The first annual N. V. A. Golf Tournament will be held at Garden City Country Club, June 6th, 7th, 8th and 9th. All active and lay members are entitled to participate. Valuable prizes have been contributed by the leading vaudeville circuits. There are no entry charges. Each player pays only his daily fee at the Club.

### 20 YEARS AGO TODAY 5 YEARS AGO TODAY

"The Brixton Burglary" Is Produced at the Herald Square Theatre with Cast Including Joseph Holland, Sam Edwards, Lionel Barrymore, W. J. Ferguson, Grace Filkins, Elita Proctor Otis and Jessie Busley.

"Merchant of Venice" Is Produced at the Murray Hill with Cast Including Daniel E. Bardman, John Westley, Austin Webb, Dorothy Donnelly, Laura Hope Crews and Frances Starr.

"A Lady's Name" Is Produced at Maxine Elliott's Theatre with Marie Tempest, W. Graham Browne, Daisy Belmore, Beryl Mercer, Ruth Draper and Lillian Cavanagh. Clara Louise Kellogg Dies. William Gillette Appears in Film Version of "Sherlock Holmes" for Essanay.

Triangle Releases "A Child of the Paris Streets," Featuring Mae Marsh and Robert Harron.

## SUMMER SEASON IN CHICAGO

### Winter Garden Show to Open Apollo—Laurette Taylor to Appear as Peg

THOUGH it seemed certain from the beginning that A. H. Woods would open his new Apollo Theatre in Chicago with Marjorie Rambeau in "The Sign on the Door," plans were changed so that the initial attraction in the new house will be "The Passing Show of 1921," in which the Howard Brothers are now starring at the Winter Garden, New York. The opening date has been postponed to May 30, due it is said to the fact that the theatre has not been completed in its finer details. It seems reasonably sure that this date will be held to.

Miss Rambeau in the Channing Pollock play will come to the Woods Theatre following "Gertie's Garter," which will retire from that playhouse at the end of next week.

Laurette Taylor will play her first Chicago engagement as Peg, in J. Hartley Manners' "Peg O' My Heart," at Powers, beginning May 30. This will be a genuine occasion in the Chicago theatre world, for though the

play has been seen here before, Miss Taylor has been conspicuously absent. The cast which has been supporting her in her New York revival of the play will be with her in Chicago. It includes A. E. Matthews, Percy Ames, Maude Milton, Greta Kemble Cooper and Mildred Post.

Another auspicious revival which is due about the same time, is "Romance," in which Doris Kean will again play the temperamental prima donna. In her supporting company will be her husband, Basil Sydney. In all probability, this will be the attraction at the Garrick for the summer, though no definite announcement to that effect has been made.

At the Playhouse, Mary Nash will appear in "Thy Name Is Woman," supported by a cast of three, one of whom is Jose Ruben, her husband. An Irish play bearing the title of "Kevin Barry" is to be the temporary occupant of the Central beginning next Sunday, but what is to follow it is not announced.

### Lillian Gonne Scores

Lillian Gonne made an instant hit in "Broadway Brevities" when she opened in Chicago, Sunday night, May 8, at the Studebaker with the opening of the show there. Miss Gonne is the original "Sassy," formerly of Gonne and Albert. She was recently seen in a brand new act in vaudeville, entitled "Merry Christmas," written by Ames and Winthrop. After "Broadway Brevities" terminates its season she will return to vaudeville in her new offering.

### "Enter Madame" Continues

Before his departure for London Saturday, Brock Pemberton received cable advices which decided him upon postponing the London engagement of "Enter Madame" until a later date. Instead of closing this week, as announced, the play will be transferred Monday night from the Fulton Theatre to the Republic, where it will continue its run.

### Elsie Janis to Return

Charles Dillingham has received a cable from Elsie Janis assuring him that her recent success at the Apollo Theatre in Paris will not interfere with her return to America in August. She is appearing as the star of a revue called "Elsie in Paris," acting for the first time in the French language.

### Cohan in "The Tavern"

The last performance of Augustus Thomas's drama "Nemesis" at the Hudson Theatre, occurs on Saturday night. On Monday evening, George M. Cohan will appear at the Hudson Theatre as The Vagabond, supported by the entire Chicago company, in a revival of "The Tavern."

### Changes Policy

South Broad Street Theatre. Trenton's newest playhouse, has changed its policy from pictures to six acts of first-class vaudeville and feature pictures. Since the change of policy, capacity houses have ruled.

### Ross Hamilton, the Newest "Prima Donna"

It is a far cry from the little improvised concert in which Ross Hamilton first played "Marjorie," on the fields of Flanders to the stage of the Ambassador Theatre, where the "Dumbells" are making such a decided hit in "Biff, Bing, Bang!" Mr. Hamilton enlisted in the Ninth Field Ambulance. Division of the Canadian Army in December, 1915, in Montreal, starting as a stretcher bearer. In France, when the Ambulance Corps was in rest stations, the boys used to improvise little concerts for their own amusement. Three or four boys played girls in each show. He had always been a baritone, but found, in trying out his voice on an old English song called "Dream of Delight," that he had a natural soprano. Captain Plunkett organized the shows of the four divisions—one to each division, with twenty-eight sub-parties. The Third Division show, which is now the "Dumbells," was the most successful of all.

Captain Plunkett took the show to England in August, 1918, where it played the Coliseum and the Palace.

Then it was acted before the King and Queen of Belgium at Brussels, and a medal received from them is one of the company's most honored possessions.

### Chicago Agents Here

The pre-summer influx of Chicago agents seeking attractions for the forthcoming season through the Middle-West has already started, and a dozen or more of the Windy City bookers are tramping Broadway, reviewing the shows to select talent.

### New Follies June 20

The opening date for the new "Zeigfeld Follies" has been set for June 20 and the Globe is the Theatre that will house them.

"Sally" will remain at the New Amsterdam.



ELEANOR PIERCE

Who will shortly be seen in a new vehicle in Keith vaudeville, under the direction of Frank Evans

### Brady and McIntosh Challenge Straton

William A. Brady has accepted the challenge of the Rev. John Roach Straton to a debate on the alleged evils and dangers of the modern stage. Mr. Brady's acceptance of Dr. Straton's challenge followed the pastor's declaration that he would meet any representative of the stage in a debate, who appeared as the standard bearer of a recognized professional body. Burr McIntosh, who originally took up Dr. Straton's attack on the stage and challenged him to debate, also issued a statement renewing his challenge to the minister.

### In "The Gold Diggers"

Gertrude Vanderbilt stepped into the principal role of "The Gold Diggers" at the Lyceum Theatre last Monday night for the first time, replacing Ina Claire in the Belasco production. "The Gold Diggers" is now in its second year at the Lyceum, having opened there on September 30, 1919.

### New Pemberton Play

Brock Pemberton, who sailed last week for London, will produce a new play by Sidney Howard, entitled "Swords," early next season, with Clara Eames in the principal role. The piece has a medieval background and Robert Edmond Jones will design the settings.

### Writing Musical Play

Charles Purcell, who plays the leading role in "The Right Girl" at the Times Square Theatre, and Virgil Randolph, the producer, are collaborating on a new musical play they intend putting on in the near future.

### Theatre Guild Play

The play which the Theatre Guild will present this year at its annual special performance for subscribers only will be "The Cloister," by Verhaeren, translated by Osman Edwards.

### Stuart Walker Season Opens

Stuart Walker opened his fifth season of dramatic repertory at the Murat Theatre, Indianapolis, on May 2, with "The Wolf." George Gaul, who has returned to the Stuart Walker Company after an absence of two years, received an ovation. This season the Stuart Walker Company will include Blanche Yurka, McKay Morris, Regina Wallace, George Gaul, Tom Powers, Beatrice Maude, Margaret Mower, Elizabeth Patterson, Judith Lowry, John Wray, George Sommes, Lael Davis, Edgar Stehli, Lillian Boss, Arvid Paulson, and Marjorie Vonnegut. Mr. Walker has also secured several visiting stars for short engagements. The plays selected are among the successes of the past two seasons in New York and London. Mr. Walker will also present a series of special matinees of Shaw, St. John Ervine, Besier, and Maeterlinck. There will also be new plays by Sacha Guitry, Harriet Ford and Harvey O'Higgins, Samuel Merwin and Peggy Wood, and Stuart Walker.

### Entertain at Actors' Home

The board of trustees of the Actors' Fund of America, with a large party of professional men and women and thirty guests, last week paid their annual visit to the Actors' Home at New Brighton, Staten Island. A luncheon was served and later an entertainment was given for the amusement of the residents. An especially amusing feature was an act by F. F. Mackay, eighty-nine years old, dean of the theatrical profession in New York, who was assisted by the "Lee Kids." Others who assisted in the program were Aileen Stanley, Tom Grey, Eddie Dowling, Leona La Mar, Walter Shannon and James H. Culen.

### Savoy and Brennan with Show

Savoy and Brennan, who were recently reported as being out of the cast of "The Greenwich Village Follies" and considering a vaudeville engagement, are still in the Follies cast where they have been since the production opened. The vaudeville report is said to be entirely unfounded.

### Booking Orchestras

Joe Franklin, the well known band booker, is busy at the present time, engaging harmony aggregations for the popular summer resorts. He has booked combinations for Atlantic City, Asbury Park, Saratoga Springs, and many of the larger resorts in the Adirondack Mountains.

### "Dumbells" Run Extended

The engagement of "The Dumbells" in their musical revue, "Biff Bing Bang," at the Ambassador Theatre, originally announced for four weeks, has been extended indefinitely.

### "Rollo's Wild Oat" Remains

"Rollo's Wild Oat" will not close its run on May 21, as was previously announced, but will continue indefinitely at the Punch and Judy Theatre.

## Is That So!

**M**ARGARET ILLINGTON has purchased a farm of 103 acres at Grant's Corners, near Ossining, N. Y., near the estate which she sold last fall.

Jerome Kern before he sailed for Europe Saturday was the guest at a luncheon given by Charles Dillingham. Mr. Kern will complete a new score while abroad for a libretto written by Anne Caldwell.

Roland Young has postponed his intended vacation in England and will continue in "Rollo's Wild Oat" at the Punch and Judy Theatre indefinitely.

### Jack Norworth, Who

closed his vaudeville season at Proctor's Fifth Avenue Theatre last week, has a new play written by William J. Hurlburt called "Hard Luck Hardy."

Helen Luttrell joined the cast of "The Broken Wing" Monday night at the Forty-eighth Street Theatre, playing the role of Cecilia.

George White has engaged for his new "Scandals," "Aunt Femina," jazz queen of the two-a-days, who will bring along her own band.

Eugene G. O'Neill arrived in town last week to witness the rehearsals of his play, "Gold," which John D. Williams will present at the Frazee Theatre on May 23.

Walter Regan, leading man of the "Irene" company, now at the Vanderbilt Theatre, was married secretly last Tuesday afternoon to Sydney Reynolds, a member of the Chicago "Irene" company, whom he met last August when the Chicago company was rehearsing here.

E. D. Price, theatrical manager, has returned to New York after three years on the Pacific coast as general manager of the Belasco and Mayer interests to manage the tour

of "The Merry Widow" for Henry W. Savage.

Carle Carlton has engaged Jack Hazzard to appear in his forthcoming Julia Sanderson production by arrangement with Charles B. Dillingham.

### Gilda Gray Has

been engaged by the Selwyns to appear in their forthcoming revue, "Snapshots of 1921."

James Gleason has been re-engaged for the leading comedy role in Adolph Klauber's production of "Like a King," John Hunter Booth's new comedy, which was recently given a tryout in Atlantic City.

Louise Randolph has replaced Margaret Wycherly in the role of Mrs. Rainey in "Mixed Marriage." Forrest Winant will have the leading role in "The Right Way."

Georges Flateau sailed for Paris last week. He will return to America in September.

Ruano Bogislav, the American actress and singer, arrived in London last week and will make her debut in a recital of her own Gypsy folk songs next week.

### Avery Hopwood

the American dramatist, is spending some time in Spain before sailing for New York.

Lynne Overman, who is featured in "Just Married" at the Comedy Theatre, has been invited to speak at the celebration of the 100th anniversary of the founding of his native town, Trenton, Mo.

Marc Klaw sailed on the Cedric for his annual European trip in the interests of Marc Klaw, Inc.

George H. Atkinson will place his new American comedy, "The Melody of Money," in rehearsal this week.

Dorothy Ward, the Phoebe of the Barrie comedy, "Quality Street," is to remain in the United States until next year.

Wire and Walker open on the Pantages Circuit commencing June 26th.

Harry Breen has been booked by Mixt King, of the United Club Department, to appear for four performances at the Edison Phonograph Co.'s Conventions.

W. B. Hill, formerly manager of the Jefferson Theatre, and at present manager of the Regent Theatre, has resigned from his present position. W. Farthingham, assistant to Mr. Hill, is now Manager.

Dave Beehler, of the agency firm of Beehler and Jacobs, Chicago, is in New York. He will stay here for a few weeks to look over the Eastern field for new material to book for the Middle-West.

Van Horn and Inez are booked to open on the Orpheum Circuit in a few weeks. They are at present playing around New York.

Clarence Jacobson, treasurer of the Casino Theatre, has resigned to devote his entire time to his various vaudeville acts.

Ethel Levey has become a member of the N. V. A.

Irving Sherman, formerly several years with the United Offices, is now connected with the Arthur Klein booking offices. Mr. Klein represents the Shubert vaudeville interests.

### John Barrymore Himself

does the clown dance in the first act of "Clair de Lune," at the Empire Theatre, according to an announcement which is made necessary on account of the large number of inquiries that have been received at the box office and by letter to the management as to who "doubles" for the dance.

Louis (Chechers) Meitus, the popular news dealer at Clark and Randolph streets, Chicago, will motor in his new Stutz to Louisville, where he will remain a couple of weeks.

### Alf Hayman Dies

Alf Hayman, general manager for Charles Frohman, Inc., and one of the best known theatrical men in the United States, died Saturday morning at his home, 615 Fifth avenue, from pulmonary trouble following pneumonia. He had not been in robust health since he had a nervous breakdown a year and a half ago. However, he continued actively in business almost up to the time of his death, directing his associates by telephone from his room, to which he was confined for two weeks. At his bedside when he died were two sisters, Mrs. Myers of St. Louis, and Mrs. Hochstadter, of New York, and Mrs. Al Hayman, widow of his brother, and other relatives.

Mr. Hayman was born in Wheeling, W. Va., in 1865. He came to New York about 1890 as advance agent for William J. Florence. Charles Frohman, who had met Mr. Hayman in California, began to come into prominence about this time and engaged him as his publicity manager. Then began an association that lasted until Mr. Frohman died on the Lusitania. At that time and for many years previously Mr. Hayman was his general manager.

The funeral took place on Monday at Woodlawn Cemetery. The Empire Theatre was closed Monday night as a mark of respect.

### New Dillingham Play

Charles Dillingham has accepted a new American comedy by William Le Baron entitled "The Scarlet Man," which will be placed in rehearsal next week under the direction of Fred G. Latham. Mr. Dillingham contemplates producing the piece in the outlying districts late in June.

### Dixon in Vaudeville

Harland Dixon, assisted by the London Palace Girls, who recently closed with "Tip-Top," has formed a new vaudeville act.



Margarita Fisher, star of "Payment Guaranteed" and other American Film Company features, looks a bit wistful in the picture above—



—but she has cheered up. She has put on her hat and in all likelihood gone for a long, bracing walk down along the seashore of the Coast



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# The New Plays

## "THE O'BRIEN GIRL" Cohan's Latest Musical Comedy Opens in Boston

Musical comedy in two acts. Book and lyrics by Otto Harbach and Frank Mandel. Music by Lou Hirsch. Staged by Julian Mitchell and John Meehan under personal supervision of George M. Cohan. Produced by George M. Cohan at the Tremont Theatre, Boston, May 2.

Mrs. Hope.....Fritzi Scheff  
Alice O'Brien.....Elizabeth Hines  
Joe Fox.....Alexander Yakovlev  
Lawrence Patten.....Stanley Forde  
Humphrey Drexel.....James Marlowe  
Mrs. Drexel.....Georgia Caine  
Eloise Drexel.....Ada Mae Weeks  
Larry Patten.....Jack Cagwin  
Wilbur Weathersbee.....Andrew Tombes  
Gerald Morgan.....Carl Hemmer

"The O'Brien Girl" was a great disappointment. Boston theatre-goers expected great things of George Cohan in his latest production but after all he is only human and so cannot always turn out successes. Although the show is billed as "Mary's" big sister and was written by the same authors, nevertheless it lacks the vim, pep, and Cohanistic energy that made "Mary" such a success. It is dull and there is hardly a bright line in the first act. The second act is better for it moves faster and the dialogue is more interesting.

Cohan has collected a fine cast of stars and, as they are each a success individually, the fault must lie in the book for not providing better material for the actors to work with.

The plot is very simple and has been often used before. A stenographer is left a sum of money by a deceased relative and, as she wishes an insight of high society, she spends her vacation and fortune too at an ultra-fashionable summer resort in the Adirondacks. There she falls in with her employer who has a very jealous second wife. Unknown to said second wife, his first wife is also present at the hotel and out of this many complications arise. The

## "The O'Brien Girl" in Boston—Adelaide and Hughes in "The Cameo Girl"—"The Wheel" in Atlantic City

stenographer, whose name by the way is O'Brien, falls in love with the son of her employer's partner, there is a kidnapping which is frustrated, and finally as in all musical comedies everything turns out happily and they live together probably until they are divorced.

Elizabeth Hines, as the stenographer, posed beautifully, sang sweetly and danced well. She is certainly an addition to any show. She has personal beauty and magnetism and a musical comedy talent of a very high order. Fritzi Scheff was excellent and the audience received her with much enthusiasm for Boston has missed her of late. Ada Mae Weeks makes up in dancing what she lacks in speaking. She was encored many times, for seldom does one see such a vivacious little comedian who can dance and amuse the audience as well. Andrew Tombes was really funny at times and extracted more humor from his lines than any other person in the cast. Stanley Forde and James Marlowe, as the two business partners, were very realistic and pleased everyone.

RICHARD ALDRICH.

## "THE CAMEO GIRL" Adelaide and Hughes in New Musical Comedy

"The Cameo Girl" is essentially a dancing show from start to finish. From the artistic dances of Adelaide and Hughes to those of the lesser luminaries, there was "pep" every minute and lots of it too.

Adelaide and Hughes are, of course, perfect in every way, Adelaide proving to be as good an actress as she is a dancer.

The scenery is delightfully artistic and would please the most sophisticated theatre-goer. The book is not so pleasing, in fact there is really very little to it. An artist is in love with the original of a portrait that he has painted, as he believes, from imagination. He tries desperately to find the girl and while he is looking through some books in hopes of finding a clue to her whereabouts, he lets a few pages fall to the floor. Immediately the characters of these pages appear before the audience and then the show, in the form of a revue, makes a fresh start and creates a very favorable impression.

After carrying the audience through Mother Goose, the Arabian Nights and Hiawatha, the artist finds that the girl who cleans his rooms is the original of his beloved painting and they find happiness in each other's arms. Adelaide plays the maid so coquettishly that she will long be remembered by those who have seen her in this role.

The comedy part was assigned to Frank Lalor and, as the crazy janitor who believes in reincarnation, he scored a big success. John Philbrick was also very entertaining and helped to keep the audience smiling. Gladys Miller pleased with her dancing while Marie Wells sang beautifully and looked as she sang. George Traber was another who showed his singing and dancing ability. The rest of the company performed their bits with an

enthusiasm which even the chorus seemed to share.

RICHARD ALDRICH.

## "THE WHEEL" Winchell Smith's New Comedy a Good One

Comedy in four acts by Winchell Smith. Staged by Winchell Smith. Gowns by Bonwit Teller and Co. Produced by John Golden at the Apollo Theatre, Atlantic City, May 2.

Theodore Morton.....Harry Leighton  
Theodore Morton, Jr.....Charles Laitz  
Edward Baker.....Thomas W. Ross  
Harry Parke.....Jay Hanna  
Sam Marks.....Harold Waldridge  
Rhea Wittstein.....Florence Enright  
Bridget Rooney.....Josephine Williams  
Norah Rooney.....Leila Bennett  
Kate O'Hara.....Ida St. Leon  
Jack LeRoy.....Francis O'Reilly  
Mr. D.....Richard Malchien  
Mr. S.....Harry Saunders  
Mr. G.....John Clements  
Dave.....Daniel H. Sullivan  
Charlie.....Milton Nobles, Jr.  
Fred.....John B. Durbin  
Tony.....Frank Miller  
George.....George Jackson  
Monty.....George Spelvin

"The Wheel," the new Winchell Smith play, is a complete success. It is a story of the young son of a rich man, marrying a girl who keeps a hat shop. The marriage is a success until the spirit of the gambler overshadows the happiness of the bride. The bride, with the aid of a man who owns many gambling places, finally overcomes this. The fourth act is the scene of domestic happiness interspersed with comedy.

Harry Leighton, the leading man, plays his part in a way which shows his complete understanding of the character. Thomas W. Ross, as the owner of many gambling places, carries the honors of the evening, by his perfect acting. Ida St. Leon, in her part as the wife, gave the play a touch of charm and tenderness. The comedy of the play was supplied by Harold Waldridge and Leila Bennett. There was scarcely a flaw to be picked in the cast of the play.

FRANCES MESSICK.

## BROADWAY TIME TABLE—Week of May 23rd

Play	Principal Players	What It's	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaws	Aug. 30	Ritz	West 48th	8:30—Th. & S. 2:30	\$10,000
The Bat	Effie Ellner, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 48th	8:30—W. & S. 2:30	Capacity
Bill Bang Bang	Ross Hamilton, Red Newman	Snappy Soldier revue	May 9	Robert	West 44th	8:30—W. & S. 2:30	\$7,900
The Broken Wing	Iana Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8:30—W. & S. 2:30	\$8,300
The Champion	Grant Mitchell	Comedy of gossip	Jan. 3	Longacre	West 48th	8:30—W. & S. 2:30	Capacity
Clair de Lune	Bibbi and John Barrymore	Fantastic tragedy	Apr. 18	Empire	Bway & 40th	8:30—W. & S. 2:30	Capacity
Deburau	Lincol Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8:15—Th. & S. 2:15	\$9,000
Enter Madame	Olida Varese, Norman Trevor	Comedy of opera star	Aug. 16	Republic	West 43d	8:30—W. & S. 2:30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8:30—W. & S. 2:30	\$8,400
The Ghost Between	Arthur Byron	Romantic comedy	Mar. 21	39th Street	West 39th	8:30—W. & S. 2:30	Capacity
Gold	Willard Mack	To be reviewed	May 23	France	West 43d	8:30—W. & S. 2:30	1st week
The Gold Diggers	Gertrude Vanderbilt, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lyceum	West 45th	8:30—Th. & S. 2:30	Capacity
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—W. & S. 2:30	Capacity
Honeydew	Hal Forde, Sam Ash, Dorothy Follis	Return engagement	May 23	Casino	Bway & 38th	8:30—W. & S. 2:30	1st week
Irene	Adeline Patti Harrold	Abner-avenger musical comedy	Nov. 18 '19	Vanderbilt	West 48th	8:30—W. & S. 2:30	Capacity
John Ferguson	Dudley Digges, Augustin Duncan	St. John Evans revival	May 23	Garlick	West 35th	8:30—Th. & S. 2:30	1st week
June Love	Elsie Alder, Johnny Doolay	Consentual musical comedy	April 25	Knickerbocker	Bway & 38th	8:30—W. & S. 2:30	\$9,000
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 26	Comedy	West 41st	8:30—Th. & S. 2:30	\$9,300
Ladies' Night	John Cumberland, Charles Huggins	Turkish bath farce	Aug. 6	Sitting	West 43d	8:30—W. & S. 2:30	\$10,000
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	Can. Pl. W.	8:30—W. & S. 2:30	Capacity
Lickin'	Frank Bacon	Brightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	8:15—Th. & S. 2:15	Capacity
Little Old New York	Joseph Schildkraut, Eva Le Gallienne	Farce by Melner	Apr. 20	Pulch	West 45th	8:30—Th. & S. 2:30	\$9,400
Love Birds	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8:30—Th. & S. 2:30	\$14,000
Miss Lulu Bett	Pat Rooney, Marion Bent	Excellent musical comedy	Mar. 14	Apollo	West 43d	8:30—Th. & S. 2:30	\$5,900
Mr. Pin Fanny By	Carroll McCormac	Zena Gale's novel staged	Dec. 27	Belmont	West 48th	8:30—Th. & S. 2:30	\$8,000
Nice People	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Henry Miller's	West 43d	8:30—Th. & S. 2:30	Capacity
Peeping Show of 1921	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 40th	8:30—W. & S. 2:30	\$19,700
Phoebe of Quality St.	Howard Bros.	Bright and colorful revue	Dec. 29	Winter Garden	Bway & 50th	8:00—T, Th. & S. 2:00	\$9,000
Repertoire	Dorothy Ward, Shaun Glenville	Barrie play musicalized	May 9	Shubert	West 44th	8:30—W. & S. 2:30	\$9,000
The Right Girl	Walter Hampden	Hamlet, Macbeth, etc.	April 19	Broadhurst	West 44th	8:30—Th. & S. 2:30	\$9,000
Rollo's Wild Out	Charles Furell, Robert Woolsey	Average musical comedy	Mar. 14	Times Square	West 43d	8:30—Th. & S. 2:30	\$9,000
Romance	Richard Young	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8:30—F. & S. 2:30	Capacity
Sally	Doris Keane	Popular revival	Nov. 28	Playhouse	West 45th	8:30—W. & S. 2:30	\$10,300
Sunkist	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 43d	8:30—W. & S. 2:30	Capacity
The Tavern	Panchon and Marco	To be reviewed	May 23	Globe	Bway & 46th	8:30—W. & S. 2:30	1st week
Two Little Girls in Blue	George M. Cohan	Return engagement	May 23	Hudson	West 44th	8:30—W. & S. 2:30	\$7,900
The Tyranny of Love	Leo Dietrichstein	Well-played French comedy	Mar. 21	Bijou	West 43th	8:30—W. & S. 2:30	\$15,500
Yankee Doodle	Fairbanks Twins	Naughty musical comedy	May 3	Cohan	Bway & 43d	8:30—W. & S. 2:30	\$7,000
Welcome Stranger	Belle Winwood, Chas. Cherry, B. Tynan	French can play	May 2	Cort	West 48th	8:30—W. & S. 2:30	Capacity
	B. F. Keith Features	Weekly change of bill		Palace	Bway & 47th	8:00—Daily 2:00	\$10,300
	George Sidney, Edmund Bruce	Jewish character comedy	Sept. 13	Sam H. Harris	West 43d	8:15—W. & S. 2:15	

# In the Song Shops

By Jim Gillespie

## The Strand in New Quarters — Eva Tanguay a Publisher — Riviera Hits Scoring — Abe Olman Has "Real Stuff"



W. M. NAPIERKOWSKI

A songwriter of Pittsburgh, Pa., who is rapidly coming to the front with many new lyrics, among them, "Longing for You, Dear," "Mother Love," "Irish Moon," "Moonlight Love" and "Time Flies," of which he is part author, having collaborated with August Wager, the Chicago lyricist

WE met Charley Hochberg the other day who insisted that we accompany him to the new offices of the Strand Music Co., at 51st Street and Broadway.

"Come up and look the place over," said Charley, "it will only take a few minutes, and besides, I want you to hear our new number. No, I'm not saying it's a world beater, but I do think it's a hit, so please give me some credit for being modest. Come up and hear it and if you don't like it, say so. You know I'm not one of these fellows who likes to hear himself talk."

Knowing Charley to be a determined chap who usually gets what he goes after, we readily complied with his wishes, which resulted in our being ushered into an elaborate suite midst the pounding of several pianos.

"What do you think of the place?" asked Charley after pointing out the various points of interest.

"Not bad for the short time we've been here, is it? Let's sit down until one of those rooms is vacated, and then we'll go in and eat up the piano. Say, this new number I was telling you about is the meanest thing I've heard in a long time. It's simply wicked, and hold on there, that's not an ash tray, that's the inkwell, and listen, take those pavement crushers off the desk. The floor is anxious to make their acquaintance. As I was saying, this new number is entitled *I'll Give Them Back to You*. It's one of those soothing babies which gets into your blood, awakens your spirit and is an ideal tonic for tired feet and lazy shoulders. You don't believe it? Well, let me tell you something. If you can sit still while this number is being played, your wife had better collect your life insurance because, brother, you are

dead. Come on, there's a room, let's get to the piano while it's hot. Stay there, Sam, I want you to play the number over for this skeptical gent. He's one of those 'show me' guys who has to be convinced, so give it to him strong and if he dislocates his shoulders, why it's his own fault."

Well, we heard the number, not once but a half dozen times, and we will admit that it was all that Charley claimed it to be, and unless we are mistaken *I'll Give Them Back to You* is bound to be heard from in the very near future.

### At Last It Has Happened

Eva Tanguay has succumbed to the song writing fever. Yes, sir, Eva has busted out as a lyric writer, and to make it more intricate she has also become a music publisher. Her first offense is a catchy fox trot entitled *Oh Eva* with the melody being supplied by Violinsky. For the purpose of publishing the joint efforts of the new team Miss Tanguay has organized the Princeton Publishing Company which issues the new number and will have the exclusive rights to all the material produced by the new combination. Miss Tanguay introduced *Oh Eva* for the first time in Detroit last week and scored a tremendous hit with it.

### Joe Wolf

Western Representative of the Riviera Music Company, recently paid his respects to our little village and after renewing acquaintances with his many friends he found time to sit down and talk shop.

"In spite of the quiet times, we find business very good," said Joe, "and considering everything, we have no kick whatsoever. The Riviera Company is very fortunate in having two live wires such as *Sweet Southern Dreams* and *LaBrenda*, and I trust you will believe me when I say that they are cleaning up all over the country. Ward Perry is featur-

### Best Selling Sheet Music

FOX TROTS—All By Myself, Irving Berlin; Somebody Knows and Somebody Cares, Stansy. WALTZES—Angels, Waterson, Berlin & Snyder; Somebody's Mother, Harry Von Tilzer.

ing the two numbers and according to his version they are about the biggest things he has ever handled, and far be it from me to contradict an artist of Mr. Perry's standing. We recently staged a campaign on *Sweet Southern Dreams* in Washington, D. C., which greatly enlarged the quantity of sales from the Eastern cities, and before leaving I want to tell you of our latest release, *There'll Come a Time*. It's a fox trot ballad and has all the earmarks of a sen-

sational hit. The leading orchestras throughout the country are hot after the number, and unless I miss my guess Riviera has another natural stored safely away. Well, I've got to go now, so good bye and good luck, and don't forget I am still located in Denver and like to receive letters."

### While Rounding a Corner

the other day we collided head on with Abe Olman who seemed very much excited and appeared to be in a great hurry.

"Whoa there!" we cried, "what's the rush? Are you being chased by a cop? What's that suspicious looking package under your arm?"

### Best Selling Records

COLUMBIA—Fox Trot, Siren of a Southern Sea (A-3387), Art Hickman's Orch.; One Step, Beela Boola (A-3383), Paul Biese Trio.

EDISON—Fox Trots, Why Don't You (50733), Lensberg's Riverside Orch.; Come and Nestle in Your Daddy's Arms (50759), Lensberg's Riverside Orch.

PATHE—Fox Trot, Cherie (20543), Waldorf-Astoria Dance Orch.; Waltz, Would You (20538), Casino Dance Orch.

VICTOR—Fox Trot, Marie (18738), All Star Trio; Waltz, Romance (18739), Smith's Orch.

"Don't stop me?" cried Abe, "come up to the office. I'm the busiest man in forty states. And don't talk so loud. Somebody is liable to lift this package."

Oh, boy, what good angel had steered me into this? Abe had a package and I had a thirst. Would I go? What a dumb question. Trailing Abe with the scent of a liquor hound, we reached his office in a breathless state, locked ourselves in and prepared to gaze upon the much coveted prize.

"I've got the real stuff here," confided Abe, "and when you sample it, you'll agree that it's the best we've had in a long time. I had to go to Boston to get this baby and I know that I have got the genuine stuff."

"Let's go," we cried, digging for our keyring on which gently reposed a corkscrew which we had kept as a memento of the good old days.

With trembling fingers Abe started to untie the precious package, at the same time chuckling. At last. The suspense was terrific, why didn't Abe hurry. Would he ever get finished? Why did he waste precious time untying the package when he could have torn the cover off? Dashing outside we procured two paper cups from the water cooler, returning just in time to hear Abe yell, "Here it is, look!"

We looked and then stared. What

was the object which he flaunted before our unbelieving eyes? A manuscript! Ye Gods! "Yes," said Abe, as we recovered consciousness, "this is the bird which has caused all the trouble. I have been after this number for quite some time, and in the face of heavy opposition I finally landed it. It's a fox trot entitled *Listening* and it's very contagious. We bought it from the Ted Garton Music Company of Boston, and we are going to start an immediate campaign on it. In *Listening*, Forster has another hit you can tell that to the world."

### According to the Number

of acts using *Down Yonder*, Wolfe Gilbert has a worthy successor to his old time favorite Robert E. Lee. Wolfe exhibited a list of prominent names the other day which all but took our breath away.

"This number is without a doubt the best thing in years," said Wolfe. "It has been recorded on all the mechanicals for early June and July releases, and has been recorded for both vocal and dance music. Here are a few of the acts now using it. Al Tolson, Eddie Cantor, Margaret Young, Georgie Price, Ruth Roy, Quixey Four, Rita Gould, Six Brown Brothers, Bob LaSalle and Krans and White."

### Is That So!

Eva Applefield, the popular composer from San Francisco, has collaborated with Hal Dyson and Louis Weslyn in the writing of a new Hawaiian number entitled *Honolulu Honey*, a fox trot which gives promise of becoming a positive hit and which incidentally is weird enough to satisfy the most bizarre taste. The number has been taken over by the E. B. Marks Music Company who will begin an immediate campaign starting in the composer's native state California.

### Best Selling Music Rolls

AEOLIAN—Fox Trot, Rag-a-Muffin (4369); Waltz, Ever Thine (90395).

Q-R-S—Fox Trot, Vamping Rose (1481); Waltz, Peggy O'Neil (1488).

REPUBLIC—Fox Trot, I'm Coming Back to You, Maybe (62818); Waltz, Drowsy Head (64018).

Jack McCoy also has a number of standard acts using his sensational ballad, *Somebody's Sister*. Among Jack's supporters are Ruby Norton, *Tempest and Sunshine*, Frank Mullane, Brown and O'Donnell and many others too numerous to mention.

One of the big favorites of the Waterson-Berlin-Snyder Company is Sam Hearn whose smiling face is always in evidence behind the professional counter. Always busy but never too occupied to have a cheery word for everybody, Sam is one of the most efficient and highly respected boys connected with the music game. The same goes for Harry Hoch.

Sam Tabak and Lester Morris have recorded *Wishing* and *Burgundy* for the Victor company.



DRAMATIC MIRROR

CATHERINE CALVERT

Beautiful star of Vitagraph pictures, who gives an excellent performance as the heroine of "The Heart of Maryland."

# At the Big Vaudeville Houses

## MANY HITS ON COLONIAL BILL

### Elizabeth Kennedy and Milton Berle Score

The surprise hit of the evening at the Colonial was the clever acting of little Elizabeth Kennedy and Milton Berle, who were moved up from third to number seven spot. Charles and Mollie King headlined.

Herbert and Rose opened with excellent gymnastic feats performed with a slow graceful swing that somehow suggested the "slow movies." The act won a big hand.

Frank and Mill Britton followed with a musical treat, including duets on cornet and trombone, and xylophone. My Mommy as a xylophone solo was effective. They also used Bright Eyes and Naughty Blues.

William B. Friedlander's musical sketch, "Dummies" (book by Harlan Thompson, and lyrics and music by Friedlander), proved to be a bright little comedy, tastefully staged with a pink and gray setting, and played with much snap by five girls and Ernest Wood.

Billy Glason sang Why Do They Always Say No? and Let's Help One Another, and recited his famous "Matrimonial Handicap." He is a big favorite, and was repeatedly recalled until he made a speech.

Mollie and Charles King opened with I Am So Young from "Good-Morning, Judge." Charles followed with Strut Miss Lissie. Mollie gave her impersonations just as she did in "Blue Eyes." Charles sang All By Myself. They closed with A Girl Like You, and introduced Peaches as an encore. Their act was neatly staged, and made a big hit.

After intermission Vernon Stiles showed his fine tenor voice to advantage with At Dunning, Your Eyes Have Told Me So, and You Don't Know What You're Missin'.

Elizabeth Kennedy and Milton Berle were the big hit of the show. They burlesqued "Romeo and Juliet" amusingly. Elizabeth's impersonation of Ruth Terry's Topsy in "The Gold Diggers" was clever and astonishingly accurate. Milton imitated Eddie Cantor noisily. They closed with a touch of "sob-stuff," which was well done. Both the children have much talent, and they certainly are "Broadway Bound" as their billing claims.

Burt Gordon and Gene Ford offered their "Recital Classique" to much laughter, and, as usual, the act was a riot.

The McDonald Trio closed with a cycling act.

## VARIED PROGRAM AT 81ST STREET

### Mary Haynes and Bronson and Baldwin Please

There is an interesting bill at the 81st Street Theatre week, which contains such favorites as Mary Haynes and Bronson and Baldwin.

Mlle. Nana and her dancing partner Mons. Alexis opened with whirlwind steps that won tremendous applause.

Lowe, Feeley and Stella, in songs and dances, followed with a musical comedy idea that won instant favour.

## Kennedy and Berle Kids Score at Colonial—Good Bill at 81st Street—Dancing Bill at Palace—Joe Darcey at Royal—At Other Vaudeville Houses

Percy Bronson and Winnie Baldwin are quite popular favorites around this section. "Visions of 1970" as presented by them, is an original act and one that is sure to go from start to finish. The entire house expressed unqualified approval.

Mary Haynes, after a western tour, is again with us, and Mary certainly knows how to deliver her popular songs. She was enthusiastically received. Miss Haynes has lost none of her charm, and her numbers put over in an incomparable way should make her a favorite in vaudeville.

Val and Ernie Stanton, "The English Boys From America" went over very big with their clever comedy turn. Both boys are clever, and deliver their act in a way all their own.

Fink's Mules were enjoyed by both young and old. Closing the show Mrs. E. Hatheway Turnbull, with her Original Animal Movies, was very interesting.

## PALACE BILL RUNS TO DANCING

### Pearl Regay, Josephine Victor and Adele Rowland Features

The current week's Palace program runs a trifle topheavy on dancing acts, no less than two-thirds of the specialties including that brand of entertainment somewhere in their routine. But notwithstanding this, the show runs along smoothly, with but a single confliction, and that coming so early in the running order it is soon forgotten.

The opening act, the Gellis, took some of the glamour from the fast working routine of Russell and Devitt, who follow, but the confliction is more in the style of work than in the individual feats.

The honors of the show went unquestionably to Pearl Regay and Company, in her dancing production, in which she is accompanied by the Rialto Five, and assisted by Roy Sheldon. To say that Miss Regay has improved would be putting it mildly. She has developed her production into what is undoubtedly one of the best dancing acts in present-day vaudeville. Her vertebraical bends, embodying total relaxation call for an unusual amount of stamina, yet Miss Regay accompanies them with a degree of grace and rhythm that is actually astonishing.

Miller and Mack were wisely selected to follow for that was a task for any team, but the two comics had the capacity gathering with them after a few remarks and the rest was easy.

Anatol Friedland returns to New York after a season on the road, and is getting over a nifty "plug" for his latest composition, Springtime. It's a catchy number, looks like pro-

duction timber and earned a brace of encores. Nona From Barcelona, a "Daddy" number, and Friedland's medley of past hits make up a good routine. The girls are pretty, and the costumes represent a liberal expenditure.

Josephine Victor appeared to advantage in a new playlet called "Juliet and Romeo." Weaver and Weaver with their handsaw musical turn, aided by a line of original comedy earned a hit. Joe Jackson opening intermission scored his usual returns, as did Adele Rowland in her "Chatterlogues." Madame Rialto and Company closed.

O'CONNOR.

## ROYAL BILL HAS VARIETY

### Joe Darcey Scores Heavily on Special Occasion

It was Joe Darcey night at the Royal Monday evening, which no doubt was responsible for the house being sold out long before the curtain. Joe's brother members of the Bronx Lodge of Eagles turned out in force, and it is needless to say they gave him a rousing reception, he being almost on the verge of exhaustion before they permitted him to get away. Joe told a few stories and sang about a dozen songs, including Home Again, Blues, Anna in Indiana, Now I Lay Me Down to Sleep, Over the Hill, Mommy, and I Found a Rose in the Devil's Garden.

Jane and Katherine Lee are topping the bill, and went over to their usual smashing hit, with Jane keeping the house in good humor with her youthful quips and dazzling personality. Their dramatic finale scored heavily, sending the youngsters off to a noisy hand.

Lady Alice's Pets, a novelty act, consisting of trained cats and rats, opened the show to a freezing house, which refused to thaw out despite the excellence of the turn.

Lew and Paul Murdock drew the deuce, offering a well-constructed dancing routine of the eccentric type, which drew spasmodic applause.

Duffy and Mann opened with a drop depicting two telephone booths. The couple got mixed up on a busy wire, which results in an appointment. The turn is breezy and contains many laughs, but the house was still hovering around the zero mark.

Billy and Eddie Gorman, harmonizing songsters, offered a few exclusive numbers, their closing song dedicated to Babe Ruth, going over to fair result.

Marion Harris, of phonograph fame, followed intermission and worked hard to please, but the house was waiting for Joe Darcey, so after doing four numbers Marion bowed off. Make Believe, It Takes a Good Man to Do That, St. Louis Blues, and I Ain't Nobody comprised Marion's repertoire.

Lane and Hendricks, in songs and talk, some of which is much the worse for wear, got over to fair results, and Horlick and Sarampa Sisters, closed the show with a clever series of descriptive dances.

GILLESPIE.

## AT THE PALACE WITH SAXTON

THE GELLIS



RUSSELL AND DEVITT



WEAVER BROS.

JOSEPHINE VICTOR AND CO.



ADELE ROWLAND



MILLER AND MACK



MME. RIALTA AND CO.

## NEW ACTS

## Josephine Victor Scores in Clever Playlet

This is a new Lewis and Gordon production, written by Harry Wagstaff Gribble. It deals in a semi-jocular way with a side romance on the Shakespearian famous play, the climax of the piece being thrown in the dressing room of "Juliet" following the enactment of the tomb scene from the production. The piece opens with a prologue in which the principal briefly details the introductory scene. The tomb scene is shown in part, ending with the death of the two lovers. The second scene is in "Juliet's" dressing room and there follows a series of repartee between both principals, dealing with the inability of each to play their respective roles. "Juliet's" maid interferes periodically to correct the argumentative couple. A caller arrives, introduces himself as one of the "Romeo's" of former years, and some corking comedy lines are interpolated in the succeeding scene. Upon being pressed for the cause of his retirement from the stage the visitor explains that his "Juliet" had died, adding that professional jealousy had ruined their careers. He warns the active couple not to fall for the same error and is about to depart when the maid reappears. Climax shows the maid and visitor as the former partners and the adjustment of romantic difficulties between the current players. The piece is excellently staged, excellently dressed and excellently played by the quartet. This skit should find plenty of action around the big time houses. O'CONNOR.

## The Gellis Offer Good Opening Act

Programmed as direct from the Alhambra, Paris, the Gellis, a trio of ground tumblers and "body balancers," were delegated to open the show at the Palace this week, and while only a small proportion of the capacity Monday matinee audience were seated during the rendition of their specialty, the Gellis supplied sufficient genuine entertainment, most of which is strictly original, to warrant a half-dozen recalls. Two of the men are of normal size, the third being in the midget class insofar as size and weight are concerned, but apparently of mature age. The Gellis run through a fast routine of ground work, the feature stunt coming at the finale wherein the two larger men complete a whirlwind series of whirls, the understander tossing his partner around neck and back for some score of revolutions. It earned

them a hand that seemed to insure their vaudeville future in this country. It was appreciated still more readily when the succeeding act, Russell and Devitt, executed a similar stunt, but only completed a trio of turns, showing the comparison, not only in speed, but in ability and strength. It's a great opening act for the big circuits. O'CONNOR.

## Russell and Devitt Have Good Act

A two man act, both working in street clothes, opening with a "quiet" number and going into a routine of solo acrobatic dances, excellently executed. Both are dancers of the "loose-legged" type and their repertoire of steps has been well selected and cleverly staged. Their forte is acrobatic dancing, varying with air twists and turnovers to melody. They were unfortunate in being placed to follow the Gellis, the opening act, whose routine of work rather conflicted with the style shown by Russell and Devitt. Under favorable circumstances this combination should hold down any second spot on a big time bill. Notwithstanding the handicap they were well rewarded with a solid hand of applause at their exit. O'CONNOR.

HAMILTON HAS GOOD SHOW  
Harland Dixon Heads Bill with New Act

The Hamilton summer policy of split week has started, this being the first big time house to change, and, judging from the house Tuesday matinee, business was not off much. Maxwell Bros. opened with a clever acrobatic turn, assisted by their dog, "Bobby." They did very well.

Raymond and Schram followed with their singing and dancing. Farrell-Taylor and company got over nicely in their offering. It is a snappy skit and they collected many laughs on their exit.

Wayne, Marshall and Candy, in "The Intruders," offered an "audience" turn something on the order of Jean Granes. One works from the stage while the other worked from the audience. The turn moved very smoothly and their numbers were pleasing.

Sidney Phillips did well with songs and stories. His impersonations of Al Jolson and Sam Bernard were very cleverly put over. He has a pleasing way of delivering his material. He received several curtain calls.

Harland Dixon and the Original Palace Dancing Girls, from the Fred Stone "Tip-Top" show, closed. They are offering an act new to vaudeville, this being their first New York appearance in the varieties. The entire act is very well put together. The dancing of the girls is the best that the writer has witnessed in this house. This act should be quite a drawing card in the better houses. Harland Dixon should also be given due credit for his clever ability. They were the hit of the bill Tuesday matinee. ROSZ.



RICHARD BOLD

Whose beautiful voice is one of the features of "Love Birds" at the Apollo Theatre

## AT THE STATE-LAKE IN CHICAGO

## Patricola and Bothwell Browne Share Honors

There is a snappy and exhilarating bill at the State-Lake this week, shapely with girls and merry with song. The most noteworthy example of both these is Bothwell Browne's Bathing Beauty Act, in which a baker's dozen of young women display lovely persons in scanty but fetching costumes, and the little Browne Sisters dance, parade, and wield very passable accordions. Mr. Browne himself presents the final surprise in a gorgeous Oriental spectacle by displaying his own prowess.

Then, too, there are the Lorraine Sisters, two slender brunettes with clever limbs, who wear charming gowns.

The justly lauded Patricola is with us again, swinging her smooth and eloquent shoulders to the jazz of several big song hits, and Claude and Marion make their customary hit.

The Wilson Brothers are silly, but somehow they get over, and the public shrieks at them in vociferous appreciation, though they speak not one intelligible word in twenty minutes. The "Ja Da" Trio put over their usual fascinating musical frolic, Valentine and Bell perform excellent stunts and John and Nellie Olms offer some admirable sleight-of-hand. PEGGY.

## CHICAGO—MAJESTIC

## Eddie Foy and Family Are Headliners

Bert and Florence Mayo start things off at the Majestic this week with some startling stunts on the rings, effectively beginning a stimulating bill. Ralph Bevan and Beatrice Flint offer a clever skit entitled "A Slight Interruption," in which Mr. Bevan is grotesquely eloquent.

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

All By Myself	Charles and Mollie King
Why Do They Always Say No?	Billy Glason
Springtime	Anast Friedland
I Found a Rose	Joe Darcy

and Miss Flint sets off some gorgeous clothes gratifyingly.

Earle Dewey and Mabel Rogers bring down the house with their pepful work in Jack Lair's vaudeville oddity, "No Tomorrow." Mr. Dewey is a clever comedian, and Miss Rogers completes a capable team.

Charles Irwin follows with twenty minutes of his engaging inanities, and then there is Wellington Cross, suave and agreeable as ever, accompanied by Dean Moore, the pianist.

Eddie Buzzell and Peggy Parker score a distinct hit in their brisk little sketch, "A Will and A Way."

Eddie Foy and the juvenile Foy's fill the headline place with their customary success, and the Hart Sisters, Irene and Beatrice, fill the most difficult spot on the bill with signal effectiveness. Their sweet voices draw big applause, and Mr. Walter Donaldson, the composer, is at the piano. An atmosphere of refinement surrounds their work, and their youthful charm and sweetness, we prophesy, will win heartfelt appreciation wherever they go. Hayataka Brothers, the Japanese athletes, close. SELEBY.

RIVERSIDE BILL PLEASES CROWDS  
Belle Baker Is Big Headline Attraction

Belle Baker heads the Riverside bill this week and Tuesday afternoon, not considered a particularly good theatre day in that locality, the house measured close to the capacity mark. Miss Baker, as usual, carried off the top honors of the program, her routine being reconstructed since her last visit there and embodying a corking line of numbers, the Welcome Stranger song getting the best results. Others in the list that corralled their share of applause included The Irish Jewish Jubilee, My Friend Marie and Angels.

Brown and O'Donnell shone brightly among the hits with their comedy act, the numbers I'm Crazy Over You and Devil's Garden getting their respective share of applause. These two youngsters stand out among the best acts of their type in vaudeville.

Elsa Ryan, capably supported by Rodney Ranous, a former stock star, gathered a goodly share of applause with her sketch "Peg For Short."

George F. Moore, assisted by a flock of pretty girls in "The Fudge Revue," gets in some classy dancing and gathers many a laugh with his dialogue routine. The accompanist, Buddy Cooper, makes a valuable addition to the Moore specialty.

Buckridge and Casey have a routine of special material that earned them a fair share of the honors, Arthur De Salvo accompanying at the piano. It's a likeable combination.

Kelly and Pollock were prime favorites at the Tuesday frolic, the Bowery dance getting them sufficient applause to warrant a brace of encores. Kelly's personality would melt an iceberg and in Miss Pollock he has a charming partner. It's one of the best double turns in vaudeville.

Latoy's Models, an animal act, earned appreciation, Jim and Betty Morgan gathered one of the big hits as they usually do and "Bits Of Vaudeville" helped fill an entertaining program. O'CONNOR.

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# Summertime Togs

ELMER DECKER

(Below) "The Right Girl" when she is Miss Decker, at any rate, knows that the decorative value of the hand-blocked Indestructible Voile is so complete in itself that it requires no gilding of the lily, no, not even for a dancing frock in which one hopes to meet one's fate



Photos by  
Old Masters

MARTHA MANSFIELD

Certainly Miss Mansfield doesn't look like a star of "Society Snobs" in this winsome, demure Town Blouse of flesh tinted Indestructible Voile, but then clothes can make or mar us, you know, and the Irving Moth hat of Dovedown embroidered and laced in ribbons is not a sophisticated hat



A simple but smart skirt of Crepe Burr Bar in gray and navy blue, such as the one shown below, is a possession which is a great comfort to the woman who wants to be both well dressed and comfortable in the summer days that are about to be upon us



Photos by  
Joel Feder

Above is a smart effect in black and white Tal-ly-Ho, the outdoor silk that gives the sport skirt a new fascination. It is graceful in line as well as in pattern and is serviceable for all sorts of occasions of the out-of-doors variety such as summer time gives rise to

# LILLIAN GONNE

(THE ORIGINAL "SASSY," FORMERLY GONNE AND ALBERT)

NOW WITH

## BROADWAY BREVITIES

FEATURING THE DANCE OF THE DYING DUCK  
Playing at STUDEBAKER, CHICAGO, INDEFINITELY

Opened recently with a Brand New Act Entitled "MERRY CHRISTMAS," written by Ames and Winthrop and was immediately engaged for the above production

### MISS DOROTHY WARD

(Phoebe in "Phoebe of Quality Street")

and

### MR. SHAUN GLENVILLE

(Sergeant Terence O'Toole in "Phoebe of Quality Street")

beg to announce

That they have cancelled all London and Province bookings until January 1, 1922

in order to accept the invitation of the Messrs. Shubert to remain in the United States for an extension of their original contract.

Next Appearance

Starring in "The Belle of New York of 1921" opening at the Winter Garden shortly

Thanks to English and American friends for their congratulations on our individual successes in "PHOEBE OF QUALITY STREET."

NOW AT B. F. KEITH'S PALACE THEATRE

SEE

## FRANK DOBSON

Management—C. B. Maddock, Playhouse Studios

Personal Direction—Max E. Hayes, Palace Theatre Bldg.

WEEK MAY 30th

ORPHEUM THEATRE, BROOKLYN, N. Y.

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## DRAMATIC MIRROR

133 WEST 44th STREET, NEW YORK



Marion Fairfax, who has just finished her first production as an independent producer, and her husband, Tully Marshall, who plays a leading role in the picture which is entitled "The Lying Truth"



Thomas Meighan makes a personal call on Elsie Ferguson and Reginald Denny as they have lunch together. The scene is the dining-room of Parsinova's apartment in Miss Ferguson's Paramount picture, "Footlights"

## Little Trips to Los Angeles Studios

With Ray Davidson

**A**FTER a morning spent on the lot with the *Carter DeHavens*, I was able to learn a lot about their future plans. Upon the completion of the present picture, "My Lady's Friends," the pair of comedy players will journey to New York for several months' vacation. In the fall they will again start making pictures—but they will be independent producers.

### The Releasing Organization

has not been named. "My Lady's Friends" is now in the finishing stages. Both the *DeHavens* and *Lloyd Ingraham*, the director, declare it is the best of the productions made for distribution under the Associated First National banner. Work is now being done at the *Louis B. Mayer Studios*, and it is probable the comedians will return to the same "lot" after their extended vacation.

And with the Mayer Studios in mind, might add that the place is sure humming with activity. Besides *Mayer's* own two companies, *Oliver Morosco* is shooting several pictures, the *Rockett* boys are there, not to mention the *DeHavens*. Just over the fence is *Selig's* place—and at the present the Colonel is doing a series of two-reel specials, with all-star casts.

*Dan Cupid* let fly a few more arrows. This time he speared *Monia Lisa*, leading woman, and *Wallace Beery*, screendom's most turribul villyun—and *Priscilla Bonner*, leading woman, and *Allen Weyman*, director. Both are most likely to be June weddings.

Now that *Wallace MacDonald* and *Doris May* are all hitched up, *Grace Kingsley* will have to look elsewhere for space fillers.

*Pat O'Malley* tried to do a *Charles Hutchison* in *Marion Fairfax's* "The Lying Truth," and now *Pat* has a sprained ankle and a wrenched knee.

In the future *Pat* is going to ask the advice of *Hutchison* before he tries another daring leap from a bridge to the limb of a tree.

### Which Reminds Us

that *Marion Fairfax* has just finished "The Lying Truth," which is her first production since she formed her own company.

*E. Mason Hopper* and his wife are having a terrible time in court. It looks as if the newspapers were getting more out of the case than either of the contestants.

*Sol Lesser* is home from New York with a lot of good news, which said *Sol* is going to reveal in a day or two.

And, *Arthur S. Kane* also arrived to confer with *Charles Ray* and *Richard Willis* regarding *Ray's* future cinema presentations.

*Mildred Harris* is building a house right next to the *MacDonalds* on King's Row—but *Mildred* didn't explain just why she is building the house.

*Ruth Roland* is shooting another serial under the direction of *W. S. Van Dyke*.

*Hal E. Roach* and *H. M. Walker* went to Big Bear to trout fish. The following day they had fish for supper, but it was halibut.

*Snub Pollard* holds

### The World's Record

for making comedies. He is now working on his seventy-fifth.

These days *Harold Lloyd* is getting as popular for his sleight of hand tricks as he is for his comedies. *Harold* gets an invitation every day to appear at some benefit.

*Bessie Love* has just finished her engagement as leading woman opposite *Hobart Bosworth* in his first production for the Associated Producers.

*Max Linder*, the French comedy star, is by this time in New York for some reason or other. He is accompanied by *Clarke Irvine*.

### Outside of Attending

the *Dempsey-Carpentier* fight, *Sessue Hayakawa* is not going to do very much in the next few months.

Now it's *Mary Miles Minter* who is going to tour Europe. Who's next?

*William D. Taylor* is recovering from a minor operation. *Lasky* has granted this director a vacation until August 1.

It is reported that both *Clarence Badger* and *Victor Scherzinger* are making their last pictures for *Goldwyn*.

Now that *Irving Thalberg* is in New York, everybody is wondering what's going to happen out at *Universal*.

*Lloyd Hughes* of Bisbee, Arizona, well known for his work in *Luce* productions, has introduced his brother to the screen. The elder *Hughes* recently brought his brother, *Earle Hughes*, to the *Lois Weber* studios, where *Earle* met *Lois Weber*. *Miss Weber* decided that *Hughes* the younger was just the type she needed for a photoplay on which she is now working. This play features *Louis Calhern*, *Claire Windsor* and the "Serial Queen," *Marie Walcamp*.

Those who have seen "Intolerance," and "Broken Blossoms" will remember *Wilbur Higby*, who has just been signed up by *Lois Weber* to appear in her forthcoming productions. *Miss Weber* has engaged *Mr. Higby* to play a leading role in a photoplay upon which she started work early in May.

### As a Sequel

to her being cast into durance vile for smashing the speed laws of sunny California, *Bebe Daniels* has

been deluged with all sorts of invitations to attend balls, teas, theatre parties and what not. Her social secretary threatens to chuck up her job unless the fair *Bebe* promises to keep out of jail. *Miss Daniels* attended the ball held under the auspices of the local branch of the International Alliance Theatrical Stage Employees and Moving Picture Machine Operators held at the *Goldberg-Bosley Academy*, Sixteenth and Flower streets, Los Angeles. The affair was held as a benefit for the sick fund of the organization. The grand march, feature of the evening, was led by *Miss Daniels* and *Lon Chaney*.

*Theodore Roberts*, who has been ill for the past week, is reported on the road to recovery and will rejoin the all-star cast of "Hail the Woman," in which he plays an important role, during the coming week.

*Teddy Taylor* is handing out such clever puns lately that we're afraid that only men like *Einstein* will be able to understand them.

*Marjorie Daw*, star in *Marion Fairfax's* "The Lying Truth," became honorary captain of the *SS. Yale* on its initial trip between Los Angeles and San Francisco after two years' war service.

*E. Mason Hopper* will become

### A Near Train-Wrecker

through the exigencies of his profession as a motion picture director. He is scheduled to wreck a Los Angeles street car for the *Mary Roberts Rinehart* story tentatively called "The Glorious Fool."

*Will Rogers* is hard at work, under the direction of *Clarence Badger*, making the picturization of *Edward E. Kidder's* comedy, "A Poor Relation." The impression is gaining rapid headway at the studios that the part of *Noah Vale* is going to be one of the most human and sympathetic that *Rogers* has ever impersonated on the screen.

**"BOYS WILL BE BOYS"**

Goldwyn Presents Will Rogers in Pleasing Comedy

Adapted by Edfrid A. Bingham from the story by Irvin S. Cobb. Directed by Clarence Badger. Released by Goldwyn.

Peep O'Day.....Will Rogers  
 Lucy.....Irene Rich  
 Tom Minor.....C. E. Mason  
 Sublette.....Sydney Ainsworth  
 Judge Priest.....Ed. Kimball  
 Bagby.....H. Milton Ross  
 Sheriff Breck.....C. E. Thurston  
 Kitty.....Mac Hopkins  
 Mrs. Hunter.....Cordelia Callahan  
 Aunt Mandy.....Nick Cogley  
 Farmer Bell.....Burton Halbert

Puppies have only to wait nine days for their eyes to open, but some men have to wait a lifetime—so thinks Peep O'Day, the "boy" whom chance keeps waiting for his delayed boyhood, in "Boys Will Be Boys."

Peep was born in the poor house and spent his days as roustabout in a livery stable. He didn't have any childhood. Then an unknown uncle dies in Ireland leaving Peep his sole heir—Peep, who cannot even write his name. When Peep learns that by making his mark he can draw money, he starts spending, hand over fist. Cassius Sublette, the unscrupulous village lawyer, hates to see so

much money going to waste, so plans to swindle Peep of his inheritance.

The small town scenes, the roads on which traffic becomes so congested that everything comes to a standstill, the hollow where Peep and "the fellers" have their picnics, the raid on Farmer Bell's watermelon patch, are convincingly genuine. It is real country.

As Peep O'Day, Will Rogers romps through the picture accompanied by his usual engaging grin, a very intelligent horse, a dozen or so small boys of assorted colors and sizes, and a dog. Mr. Rogers combines pathos with laughter and, as usual, appeals strongly to the masculine sense of humor.

Irene Rich as Lucy, the little school marm who shows Peep the only kindness he ever knew, is charming and unassuming. Nick Cogley is a laughable Aunt Mandy, and Ed. Kimball is a benevolent Judge Priest.

DOROTHY PRATT.



(At top of page) Will Rogers as Peep O'Day in Goldwyn's film "Boys Will Be Boys"

(Above) There seems to be villainy on foot in the community and Will Rogers is ready for it

At the right, Peep O'Day finds himself a lady's man as soon as he has money to spend

## "THE IDOL OF THE NORTH"

### Dorothy Dalton Scores in New Paramount Picture

Adapted by Frank Beraford from a story by J. Clarkson Miller. Directed by R. William Neill. Released by Paramount.

Colette Brisson.....Dorothy Dalton  
 Martin Bates.....Edwin August  
 Luck Folsom.....E. J. Ratcliffe  
 Ham Devlin.....Riley Hatch  
 One-Eye Wallace.....Jules Cowles  
 A. Soubrette.....Florence St. Leonard  
 Big Blond.....Jessie Arnold  
 Gloria Waldron.....Marguerite Marsh  
 Sergeant McNair.....Joe King

Given a romance of the sub-arctic with its crude mining camp, its dance hall and its scattering of Royal Northwest Mounted Police, whom would you select for the heroine if not Dorothy Dalton? Due to her vivid personality, her strong emotional sense and partly, also, we think, to the fact that she can be just as charming in a calico dress as in a ballroom gown, she is peculiarly fitted to dramatize for us the glamorous days of the gold rushes.

While the setting and characters

of the story are traditional, an unusual turn is given by the forced marriage of Colette to a hopeless-looking, rum-soaked stranger.

The short Eastern scenes serve mainly as contrast between the veneer of city life and the hard realities of the frontier. Without being melodramatic, the story is full of action. The same human motives and passions flourish around the rough, unpainted tables of the North Canadian dance hall as in the gilded Eastern hotel, but up there, when people are confronted with a difficult situation, the tendency is to do something quick rather than to sit down and ponder over the psychological aspects of the case.

The acting of Edwin August, as Martin Bates, is effective, and Marguerite Marsh, as Gloria Waldron, is good.

REA MURPHY.

Dorothy Dalton as the fascinating Colette, the heroine of Paramount's "The Idol of the North"



At the left, a social glass and a bit of affection strike Miss Dalton and her comrade as all right

Above, in her dance hall finery, Dorothy Dalton breaks up a fight in "The Idol of the North" (Paramount)

**"THE LOST ROMANCE"**

Paramount Presents Edward Knoblock Story

Adapted by Olga Printzlaw from the story by Edward Knoblock. Directed by William C. DeMille. Released by Paramount.

Mark Sheridan.....	Jack Holt
Sylvia Hayes.....	Lois Wilson
Elizabeth Erskine.....	Fontaine LaRue
Allen Erskine M. D.....	Conrad Nagel
Allen Erskine, Jr.....	Mickey Moore
Librarian.....	Maym Kelso
Nurse.....	Robert Brower
Police Lieutenant.....	Barbara Gurney
Detective.....	Clarence Geldart
Matilda.....	Lillian Leighton

To me, the most interesting part of the new Paramount picture, "The Lost Romance," is the background romance which is never completely solved—in the unspoken love of Elizabeth Erskine for Mark Sheridan. The main theme, in contrast, is far from an unspoken one. The husband and wife, Allen and Elizabeth Erskine, struggle vigorously to talk themselves out of their love, and in doing so, only prove finally that they are more deeply in love than they have ever believed. They

do not come to a realization of this fact, however, by reason of their own strength. It is Elizabeth Erskine who brings the truth to them, and she does so with the aid of their five-year-old son, Allen, Jr., ably played by young Mickey Moore.

The scene in Elizabeth's garden where Allen and Sylvia feel that they have almost regained their lost romance only to find things rendered prosaic and commonplace by a sneeze from Sylvia at the crucial moment, is highly original and is both acted and directed with commendable finish.

The story itself is by Edward Knoblock, whose play, "Kismet," won him considerable fame on the legitimate stage. In this story he evinces his ability to provide tense moments for the screen. And it must be admitted that the chief players make the most of these. Conrad Nagel, as the man in the case, duplicates much of the effective work he did in "Midsummer Madness," while Lois Wilson offers a vivid study of a woman harassed by indecision. At one moment she believes herself in love with Sheridan; at another, that she has re-found the lost love she had felt for her husband. These are tumultuous questions, but Miss Wilson makes them very real. The reconciliation between the erring husband and wife is a particularly strong one, possessing almost a moralistic influence. Praise is due the smooth continuity, the lavish settings and the excellence of the direction. Jack Holt and Fontaine La Rue share the acting honors. Holt plays the other man in the case with conviction and Miss La Rue is excellent as Elizabeth.

BERNARD SOBEL.

*Below, heated words and even hotter glances pass between the young husband and wife whose married life forms the theme of the Edward Knoblock story which William C. DeMille has produced for Paramount*

At the top of the page, Lois Wilson as the wife who has lost her romance in "The Lost Romance" (Paramount)

Above, Lois Wilson and Conrad Nagel try to bring back their old sweetheart days, but find it a pretty difficult job



*As Katherine Brinkley, Rosemary Theby, defies conventions. Overcome by her individualistic notions of life, she selects the man she desires regardless of all previous claims. As a result she meets with many purging experiences*



*Hamilton Revelle, long famous as a gifted star of the legitimate, adds new laurels to his career in the new Robertson-Cole picture "Good Women." His part is that of a temperamental musician who falls in love unwisely*

## "GOOD WOMEN"

Robertson-Cole Presents All Star Production

From the story by C. Gardner Sullivan. Directed by Gasnier. Released by Robertson-Cole.

Katherine Brinkley.....Rosemary Theby  
Nicolai Brouevitch.....Hamilton Revelle  
Inna Brouevitch.....Irene Blackwell  
John Wilmot.....Earl Schenck  
Sir Richard Egglethorne.....Wm. P. Carleton  
Franklin Shelby.....Arthur Stuart Hull  
Natalie Shelby.....Rhea Mitchell  
Mrs. Emmeline Shelby.....Eugenie Besserer

Greenwich Village compares favorably with Monte Carlo in the pictures, at least, for in the new Robertson-Cole feature, "Good Women," both these well known places flash before the eye and form the background for the story itself. And the story requires unconventional backgrounds of just this sort because it has to do with daring social lapses and sensational individualism. It is almost impossible, in fact, to see this picture without asking oneself is it possible to defy society?

As the heroine, Rosemary Theby

must also ask herself such questions as she deliberately intrudes on the married life of Inna and Nicolai Brouevitch and brings about a series of changes and breaks. Some of the scenes in which the wild Rosemary practices her wiles are unconventional, to say the least, while the cabaret episodes are as colorful as the love scenes are vivid.

Rosemary Theby is the palpitant heroine, a veritable Hedda Gabler, strong in her sin, pathetic in her defeat. Hamilton Revelle, distinguished alike for his work on the screen and stage, is a fine Nicolai. If there is a criticism of the picture it must be directed to the somewhat extensive use of titles. Gasnier, director of "Kismet" has again demonstrated his ability in this picture.

BERNARD SOBEL.



*Scenes like the one above make one realize that true love and untrue love both make interesting stories. Hence "Good Women"*

*Greenwich Village and its daring, and romantic Monte Carlo both contribute brilliant scenes. Below, Miss Theby does a dance a la Carmen.*



## Is That So!

**T**HOMAS MEIGHAN is to take a sea trip up the coast of Maine, around Boston Light and Boston Harbor, where many of the scenes for "Cappy Ricks," a picturization of Peter B. Kyne's stories, will be made.

Florence Enk, identified with the motion picture industry for the past ten years, severed her connection with "Screen Opinions" early in March to become a member of American Film Company's publicity department.

Dallas Fitzgerald, whose name is so closely associated with Viola Dana's most successful pictures, will head the new Metro producing unit that will film her forthcoming features.

Anetha Getwell, the beauty whose entrance into motion pictures was recently announced, has just completed her first stellar production, entitled "On the Back Lot," for Pantheon Pictures Corporation.

Helen Dunbar, who plays a character part in "Sham" with Ethel Clayton, was formerly a comic opera star.

Allen Holubar and his wife, Dorothy Phillips, who recently returned to Hollywood from New York, have begun work on their next production.

House Peters has been signed for an important role in "The Man from Lost River," which Frank Lloyd is directing for Goldwyn.

### Tom Moore Is

taking a between-pictures vacation, following the completion of Charles Kenyon's "Beating the Game," until Rupert Hughes' "From the Ground Up" is ready to go into production.

Jeanie Macpherson, author of Cecil B. DeMille's Paramount picture, "The Affairs of Anatol," returned this week from Europe, where she spent several weeks gathering material for another production to be done in the near future by Mr. DeMille.

Pat O'Malley, working in a scene for Marion Fairfax's "The Lying Truth," was painfully hurt when he leaped from a twenty-foot bridge to the limb of a tree which broke under his weight.

June Mathis, who made the screen adaptation of "The Four Horsemen," has completed the film version of "Liliom," which will be released under the title "A Trip to Paradise."

### Ethel Clayton

will begin work next month on Mark Swan's comedy, "Her Own Money."

Galina Kopermak will make her American screen debut in the fall.

Dorothy Ward, the English comedienne, has been the recipient of several flattering offers for motion picture engagements.

Alexander Oumansky, Maria Gambarelli and the Capitol Ballet offered several dance diversissements at the second annual show of the S. Rankin Drew Post of the American Legion at the Hippodrome on Sunday evening.

Elliott Dexter has been added to the cast of George Fitzmaurice's Paramount production of "Peter Ibbetson," which already has Elsie Ferguson and Wallace Reid as stars.

Katharine Hilliker, the well-known editor and titler, has just finished working on the first Duell picture, "The Cave Girl," adapted from Guy Bolton's recent stage success of the same name.

Henry Arthur Jones, after six months in this country, has sailed for England.

Fatty Arbuckle is soon to be seen in "Should a Man Marry?" a new Paramount film.

William Fox is to make a production of "Glean o' Dawn," by Arthur Goodrich.

Shirley Mason's next picture will be "Concerning Chi-Chins."

Barbara Bedford is to marry Irvin V. Willat.

### In "White and Unmarried"

"White and Unmarried," is Thomas Meighan's next Paramount release. The picture was directed by Tom Forman. Opposite the star is Jacqueline Logan, who was one of the bright stars of Zeigfeld's Follies. In the cast are Grace Darmond, Walter Long, Lloyd Whitlock, Fred Vroom, Marion Skinner, George Stone and Jack Herbert.

### New Wanda Hawley Picture

Elmer Harris, Realart's supervising director, announces the purchase of two stories from the pen of Samuel Merwin, which will be combined as the story of a feature starring Wanda Hawley. The story is scheduled for production during May under the title of "Brass Tacks."

### Boston Bars Griffith Picture

To stop the showing in Boston of "The Birth of a Nation," a Griffith film, the Boston Board of Censors suspended the license of the Shubert Theatre, where the picture was to have had its first presentation of the season.

The decision followed a private view of the film by the censors during the afternoon, and was the result of protests made to them at City Hall in the morning by a delegation of 100 negroes, who declared the picture was a libel on their race, that it glorified lynching, that it tended to create race hatred and that it would cause riots.

### Bosworth's Second Production

Hobart Bosworth, now at the head of his own producing organization, has completed his first special feature for Associated Producers and is busy with preparations for his second.

This is temporarily titled "Renunciation," and has been adapted by Joseph Franklin Poland from the original script by Emily Johnson. Rowland V. Lee will direct.

### Next Viola Dana Picture

"The Match Breaker," with Viola Dana in the stellar role, will be an early Metro production. This will be the first Dallas Fitzgerald production under the newly adopted unit system of production. Jack Perrin will play opposite Miss Dana. Fred J. Ireland, Edward Cecil, Julia Calhoun, Kate Toneray, Lenore Lynard, Fred Kelsey and Arthur Millette will complete the cast.

### Hillyer to Direct for Ince

Lambert Hillyer is to return to the Ince Studios after an absence of more than two years, to direct a Thomas H. Ince Special Feature for Associated Producers distribution. "Lucky Damage," a drama by Marc Jones, is the production with which Hillyer will make his return to the Ince banner.

### Films at Central

William Fox has taken over the Central Theatre from the Shuberts on a sub-lease that runs until Labor Day. "A Connecticut Yankee at King Arthur's Court" will occupy the theatre next Sunday, succeeding "Princess Virtue," according to an announcement from the Fox office.

### John P. Wild Dies

John P. Wild passed away at his home, 21 Carroll Avenue, Venice, Cal., May 2. He was ill for nine months with enlargement of the heart. Mr. Wild was born in Apponaug, R. I., but had spent the greater part of his life in Boston, where he was manager of the Bowdoin Square Theatre. He was a member of "King Philip" Lodge, A. F. & A. M. and "Puritan" Lodge K. of P. of Fall River, Mass.

The last few years he had appeared in motion pictures with many well-known stars, and many remember his excellent work in the pictures. He leaves a widow, known professionally as Viola Sanford, formerly of Sanford Sisters. Masonic funeral services were held at Santa Monica, May 5.



(Above) Edith Storey, who has returned to the screen after a long absence, in "The Beach of Dreams" (Robertson - Cole) (at the left) Mary Mac Laren and Holmes Herbert in a scene from "The Wild Goose" (Paramount)

### Pathe Gets Independent Film

Playgoers Pictures, Inc. will release several independently made productions through Pathe. The first of these productions is "The Butterfly Girl" starring Marjorie Daw. It will be released on June 12th. Fritz Brunette and King Baggot have important roles.

### New Alice Lake Feature

"Over the Phone" is the title of Alice Lake's new Metro picture, a screen version of a story written expressly for her by Arthur Somers Roche. Wesley Ruggles handled the megaphone.

### Next Ruth Roland Serial

Ruth Roland's next Pathe serial, following "The Avenging Arrow," her current release, will be entitled "White Eagle."

It is now in the course of production at the Hal Roach studios, under the direction of W. S. Van Dyke. Earl Metcalf is Miss Roland's leading man.

### Next Constance Binney Film

"The Case of Becky," the David Belasco play which Frances Starr played on the stage a few seasons ago, will serve Constance Binney as her next vehicle.

## GOVERNOR MILLER SIGNS STATE CENSORSHIP BILL Law to Go Into Effect August 1—Commissioners Not Yet Named—Many Protests

GOV. MILLER signed the Lusk bill providing for a commission to censor moving pictures. The law will take effect on August 1, and the license fees are expected to bring in a return to the State of about \$1,000,000 a year.

The Governor said he had given no consideration to the personnel of the commissioners, who are to receive \$7,500 each. It was important to get persons of common sense.

The term of the censors is to be five years, but to provide for continuity in the commission only one of the first appointees will get a five-year term. Of the others one will be named for three years and another for one year. One will be named as chairman and another as secretary by the Governor. The duties of the commission will be to examine all films submitted to them under regulations prescribed and to issue licenses for the exhibition of those which do not, in their opinion, incite to crime or are not obscene, indecent or immoral.

One commissioner may act on a film, but the applicant has the right to appeal to the full board. If that decision does not meet the approval of the applicant he may have the decision reviewed by the courts in certiorari proceedings.

Gabriel L. Hess, chairman of the Censorship Committee of the Na-

tional Association of the Motion Picture Industry said:

"A tremendous hardship has been imposed upon the motion picture industry by the enactment of the censorship law in New York State—a hardship not alone in the heavy burden of expense to the industry, but a throttling influence that can only hamper and seriously impair the development of the art of screen expression.

"Of course the industry is bound to comply with the new law, but we feel that the lawmakers of New York have made a grave mistake—one which they will fully realize in due time. Those of us in the industry who have given years of thought to this problem are convinced that censorship as constituted in this New York law will not work. It has never worked in other States."

A conference between the clergymen, priests and rabbis of the city and motion picture exhibitors will be held at the Hotel Astor Tuesday morning, May 24, for the purpose of seeking a common ground upon which the pulpit and the screen may stand.

According to Malcolm Strauss, artist and producer, the meeting is to be one of plain speaking, in which the ministers are to state frankly what they believe to be the fault with motion picture programs, and exhibitors will agree or disagree, as the case may be.

### In Rex Ingram Special

Rex Ingram's newest production for Metro, an elaborate filming of a Balzac story which has been titled "The Conquering Power," is being staged with a notable cast of players.

Members of the new cast already selected include Alice Terry, Rudolph Valentino, Edward Connelly, Bridgetta Clark, Cleo Madison, Noble Johnson and Mark Fenton. With the exception of Miss Madison, every member of this company played an important part in "The Four Horsemen." "The Conquering Power" has been prepared for the screen by June Mathis.

### Photographers Ban Clara Hamon

Rene Guissart, who recently refused an offer of \$500 weekly to photograph Clara Smith Hamon, at the last meeting of the American Society of Cinematographers in Los Angeles suggested a resolution which was unanimously passed and which it is expected will prevent Miss Hamon from obtaining the services of any established camera man there. The resolution carries as penalty the loss of membership in the society.

### Theatre Owners Meet

The Northern California Branch, Motion Picture Theatre Owners of America met and discussed censorship and other reform measures in San Francisco. Senator James A. Walker, of N. Y., national counsel for the M. P. T. O. of A., and Samuel Berman, an exhibitor of Brooklyn, N. Y., addressed the meeting.

### First Gladys Gentry Film

Gladys Gentry Production, Inc., which was recently organized to picture notable books and plays designed for presentation in schools and churches as well as in the better theatres, announces that its first picture will be "The American," by Booth Tarkington, who will also write the scenario. Work on "The American" will begin early next month.

### "Two Orphans" for Griffith

"The Two Orphans" is to be the plot on which D. W. Griffith will build his next film production. The story originally appeared as a novel by Adolphe D'Ennery. Mr. Griffith plans to invest the rugged action with an elaborate production. The cast has not been definitely selected.

### Juanita Hansen Serial

The week of June 19th will introduce the initial chapter of the Pathe serial, "The Yellow Arm" in which Juanita Hansen is starred. Marguerite Courtot and Warner Oland are prominent in support. "The Yellow Arm" is a story of old China.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 902, 903, 904 and 905 of this issue.

Other reviews will be found on page 911.

## Directors—XV



WILLIAM D. TAYLOR

Paramount director who has just completed "The Lifted Veil," starring Ethel Clayton

### Pioneer Gets Many Features

Pioneer Film Corporation is whipping into shape its product for the new season. "The Hope Diamond Mystery," a fifteen episode serial, is but one of many interesting acquisitions. There will also be a three-star feature photo-play titled, "Indiscretion," with Florence Reed, Lionel Atwill and Gareth Hughes. "Out of the Dust" is another big special. Russell Simpson, Robert McKim, little Pat Moore and Dorcas Matthews are in the cast. Edith Roberts, Pauline Stark and Ora Carew represent another trio of stars who appear in three more special Pioneer feature productions. Miss Roberts will be seen in "In Society," Miss Stark in "The Forgotten Woman," and Ora Carew in a six reel drama entitled, "Beyond the Crossroads." "The Crimson Cross," the Fanark production, is also on the list of new releases, as is Arthur Guy Empey's newest production, "Liquid Gold." A series of two-reel comedies entitled, "Peeps into the Future" are also scheduled for release early in the autumn. The cast in each feature includes Park Jones, Clara Morris and Genevieve Knapp.

Plans are under way, by the Pioneer Film Corporation, for a revival of "Civilization," Thomas Ince's elaborate film production.

### Alimony Increased

Supreme Court Justice Tierney granted an increase of alimony from \$25 to \$75 a week upon the request of Mrs. Josephine Park Tearle, former wife of Conway Tearle. She had asked for an increase to \$500 a week, saying her divorced husband is now earning \$1,750 a week. She originally was awarded \$65 a week, but this was reduced to \$25 when her husband's engagements brought about a lessened income.

### Elevated to Stardom

Edna Murphy and Johnnie Walker, who made their bow to screen fame in the renowned "Over the Hill," and followed this up with "Fantomas," have been promoted to stardom by Fox, and are hard at work under Director Edward Sedgwick, in a co-starring venture carrying the working title, "Live Wires."

### Goldwyn Gets Italian Films

The acquiring of the Italian spectacular film, "Theodora," by Goldwyn for distribution in this country, marks the re-entry of Italian productions into the United States after eight years. "Theodora" was made by Ambrosio and his staff, who were responsible for the making of "Cabraria" and "Quo Vadis." It is based upon Victorien Sardou's drama. Ambrosio and his staff spent two years in the making of "Theodora" and 10,000 persons were employed in the big scenes of the drama. The other big Italian spectacle announced by Goldwyn for release in this country, "The Ship," is by Gabrielle D'Annunzio.

### Release "The Heart Line"

"The Heart Line," presented by Arthur F. Beck, as an adaptation of Gelett Burgess' novel of the same name, will be released by Pathe on June 5th. In the big cast are Leah Baird, Jerome Patrick, Ruth Sinclair, Mrs. Charles C. Craig, Master Ben Alexander, Frederick Vroom, Claire McDowell, Martin Best, Philip Sleeman, Martha Dean, Frank Williams, Graham Pettie, Gertrude Astor, Ivar McFadden, Mary Harron, Eva Gordon, Clo King, E. G. Miller, Johnny Harron, and Alice Knowland.

### Marion Fairfax Finishing Picture

Marion Fairfax's initial production, "The Lying Truth" is now rapidly nearing completion and the last scene will be "shot" this week. The work of cutting and assembling this film will be handled by Miss Fairfax herself. "The Lying Truth" presents a story of newspaper life and small town politics. Pat O'Malley, Marjorie Daw, Tully Marshall, Noah Beery, George Dromgold, Claire McDowell, Charles Mailes and Robert Brower are in the cast.

### W. D. Taylor in Hospital

William D. Taylor, motion picture director, has entered a Los Angeles hospital to undergo a minor operation. Mr. Taylor has been granted a vacation until August 1 by Jesse L. Lasky, and on his hospital discharge will go to Europe until then. Mr. Taylor has completed the production of Henry Arthur Jones' original story, "The Lifted Veil," for Paramount, starring Ethel Clayton.

### New Flynn Special

Emmett J. Flynn, the director of Mark Twain's "Connecticut Yankee," is hard at work on a new special production, which is to be released this fall and which, according to Fox, shows evidence thus far of being quite as fine a piece of staging as is the "Yankee." The title for the new production has not been selected as yet.

### Realart's "Birthday Picture"

In celebration of its second anniversary, Realart is planning to release a "birthday special," the title of which has not been announced. Hector Turnbull wrote the story and Chester Franklin directed it. May McAvoy heads the cast which includes Kathryn Williams, Ralph Lewis, Bruce Gordon, Lloyd Whitlock and little Gladys Fox.

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Hugh Coleman.....Conway Tearle  
Gerard Merriam.....Henry Clive  
Anna Cassaba.....Ricca Allen  
Irene Lansing.....Anna Q. Nilsson  
Little can be said in favor of "The Oath." The characters are vapid, the story illogical, the photography is just photography; there are no lighting effects, and the settings are cold and uninteresting.

Miriam Cooper is the only one who has anything to do, and she greatly overdoes it, with much rolling of eyes, petulant swinging of shoulders and wild waving of arms. Her acting in this almost makes you forget the good things she has done in the past. Conway Tearle frowned through the film's entire footage. Anna Q. Nilsson was good, but was so badly lighted she was almost unrecognizable.

The story was so far from being impressive as to draw laughs from the audience. And no wonder, with this as a sample of the titling: "Minna sought to cremate the past in the blazing palaces of Rock Harbor." It is so carelessly edited that there is a change of Miss Cooper's costume in the middle of a scene.

Minna, a Jewess, falls in love with Hugh Coleman, a Gentile. Her father would rather see her dead than married to a Gentile, so she secretly marries Hugh. Her unreasonable jealousy brings about unhappiness, and Hugh seeks to win the consent of Minna's father. It is refused.

Because Hugh does not press the point, Minna turns against him and sends him away, making him first promise, under oath, never to reveal to anyone their marriage.

That night Minna's father is murdered, and Hugh will be convicted unless he can prove where he was from eleven p. m. to six a. m. He will not break his oath to Minna. To save Hugh, Irene, of whom Minna is jealous, perjures herself as an adulteress. This estranges her from her husband. Minna knows it is a lie, but will not tell the truth out of jealousy.

Hugh is acquitted on Irene's testimony. Two couples are separated and unhappy, but the scenarioist conveniently brings them together at Rock Harbor, where each forgives the other. GERTRUDE K. SMITH.

### In "Poverty of Riches"

Director Reginald Barker and Clifford Robertson, Goldwyn casting director, have completed the cast for Mr. Barker's next production, "The Poverty of Riches," an original screen story by Leroy Scott. The full cast includes Richard Dix, Leatrice Joy, John Bowers, Louise Lovely, Irene Rich, DeWitt C. Jennings, David Winter, Roy Laidlaw, John Cossar, Mary Jane Irving, and Frankie Lee. Active work on photography is now in progress.

### Johnny Hines Feature

"Burn 'em up Barnes" is the working title for the first of the series of Master Films Productions starring Johnny Hines, which has gone into production.

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**DINING OUT** Places where you  
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**Pat Rooney & Marion Bent**  
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World's Most Beautiful Playhouse  
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Daily Matinee, 2:30, 5:00, and best  
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**LYRIC** 43d St., W. NOW, 2:15-8:15  
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**FRANK BACON**  
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**EMPIRE** Broadway & 46th. Eves. 8:15  
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**ETHEL & JOHN**  
**BARRYMORE**  
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By MICHAEL STRANGE

**LYCEUM** West 45th St. Eves.  
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David Belasco Presents  
"THE GOLD  
DIGGERS"

By Avery Hopwood

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Mats. Wed. and Sat. 2:30  
OPENING MON., MAY 23  
**George M. Cohan**  
HIMSELF in  
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"THE TAVERN"

**GEO. COHAN** Theatre B'way & 40th St.  
Eves. 8:30 Mats Wed Sat  
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**Two Little Girls In Blue**  
With a superb company of comedians,  
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**AMBASSADOR** 4th W. of E'way Eves. 8:30  
Mats. Wed. & Sat. 2:30  
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**BIFF! BING! BANG!**

**BELASCO** W. 4th St. Eves. 8:15  
Mats. Thurs. & Sat. 2:15  
David Belasco Presents  
**LIONEL ATWILL**  
in "Deburau"  
from the French by Sacha Guitry  
adapted by Granville Barker

**Sam Harris** E'way 4th St. Eves. 8:15  
H. Mats. Wed. & Sat. 2:15  
SAM H. HARRIS presents  
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A new comedy by Aaron Hoffman  
with **GEORGE SIDNEY**

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Mats. Wed. & Sat. 2:30  
Henry W. Savage Presents  
**MITZI**

in a New Musical Romance  
"LADY BILLY"

**ELTINGE THEATRE** W. 42nd St.  
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A. H. WOODS, Presents  
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A Farcic in Three Acts  
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John Cumberland Charles Ruggles  
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**THE BAT**  
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**MISS DORIS**  
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The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

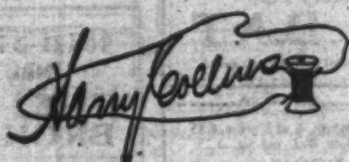
The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

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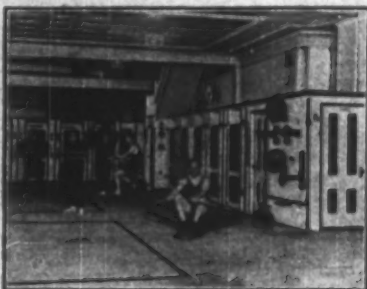
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